

SRI



KRISHNA KARNAMRITA
OF
LILASUKA

EDITED

With English Translation and Notes

BY

M. K. ACHARYA, D.A., L.T., M.L.A.

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V. RAMASWAMY SASTRULU & SONS

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With a Foreword by Dewan Bahadur

K. S. Ramaswami Sastri

And With English Translation, Introduction and Notes

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Vivrita-mukha Visvarupa Darsanam

FOREWORD

I

I feel it to be not only a pleasure but a privilege, not only a privilege but a benediction, to write this foreword to the new edition brought out by the well-known publishing firm Vavilla Ramaswami Sastrulu and Sons of one of the greatest and sweetest and best-beloved of Sanskrit poems—a poem which is as much a literary masterpiece as a devotional gem. Mr. Vavilla Venkateswara Sastrulu is not only a great publisher and a public-spirited man but also a man of fine courtesy and nobility of spirit and a man of wide and deep culture and an ardent devotee of the Lord. He has taken up the re-publication of the poem as an act of Krishna Prema and Krishna Kainkarya and therefore I feel it to be a blessing to me and a sublimation of my humble self to have the privilege of being connected with such a work at least by the writing of a foreword. This feeling has become all the more intense inasmuch as my late noble and honoured father Professor K. Sundararama Iyer had written a foreword to the edition of the poem published by Sri Vani Vilas Press, Srirangam.

मणौ वज्रसमुत्कीर्णे सूत्रस्येवास्ति मे गतिः ।

My father has appropriately put this poem and Jayadeva's Gita Govindam side by side. Both the poems are devoted to the delineation of Sri Krishna's beauty and love and grace but the latter gives Radha a pre-eminence far above what she gets in the Karnamritam. In the Karnamritam we have sweet sentiments expressed in a variety of metres whereas in the Gita Govindam wonderful songs (Rāgas) are added to wonderful poesy and in addition thereto we have

the added charm of Jayadeva's wife Padmavathi's dance expressive of the Bhâva and Râga and Tâla. Thus the Trimurti of poesy and music and dance shines there and Jayadeva proudly and appropriately describes himself as the ruler of the empire of the dance of Padmavati's feet.

पद्मावतीचरणचारणचक्रवर्ती ।

II

I am not particularly interested in the controversies about Krishna being the Bhagawan Himself (एतेचांशकलाः पूर्णः कृष्णस्तु भगवान्स्वयं—Bhagawata) or about His being the Purnavata or Amsavatara or about Rama being a Purnavatara or an Amsavatara or about Krishna's frame being a reality or a Mayik apparition, etc. etc etc. I believe that all avataras are real and are due to Grace, that there is no meaning in trying to invent a gradation or hierarchy in regard to them, and that there is a fullness of divine glory in all of them though the purpose of the incarnation might be one or many. As for the essential humanness of Rama or Krishna, while I appreciate the desire to maintain the unique glory of God and the peerless beauty of the Divine form by going the length of affirming that the form of a Divine Incarnation is only apparent and is not a solid human shape at all (Dehavan iva Jata iva, as Sri Sankaracharya says in his world-famous preface to his Gita Bhashya), it seems to me that there is equal beauty in the view that in an incarnation the Lord has, out of his own free grace, only a human birth and a human existence and a human exit but with the full infinite divine wisdom and goodness and beauty and power in him and that he submits to such a self-limitation of his own free will and that his coming and being and going are free acts and not the compulsory results of Karma and that his form is not less real than ours. If He, who is beyond

mind, can come into the plane of mind as thought, and if He, who is beyond speech, can come into the plane of speech as name, why cannot He, who is beyond vision, come into the plane of vision as form by an act of gracious self-limitation to reach down to our level ?

III

The relation of the human soul to the Divine Oversoul can be experienced in diverse modes. The Absolute is the Immanent Oversoul and also God. ब्रह्मेति परमात्मेति भगवानिति शब्द्यते. The three main modes are described thus in a famous verse in Chapter XI of the Bhagavad Gita :

पिते व पुत्रस्य सखे व सख्युः
प्रियः प्रियायार्हसि देव सोढुं ॥

God is Father, Friend, and Lover besides being the Omnipotent and Omniscient and Omnipresent Ruler of all. He is not the ostensible parent of our bodies. If He can be our spiritual Father, why can He not be the Eternal Bridegroom of the world? The Sruti says: योषा जरमिवप्रियं ॥ A famous verse says:

सएव वासुदेवोऽसौ साक्षात्पुरुषउच्यते ।
स्त्रीप्रायमितरत्सर्वं जगत् ब्रह्मपुरस्सरं ॥

The last verse in Chapter V of the Gita says :

भोक्तारं यज्ञतपसां सर्वभूतमहेश्वरम् ।
सुहृदं सर्वभूतानां ज्ञत्वा मां शान्तिमृच्छति ॥

A well-known Stanza says :

सतीव प्रियभर्तारं जननीव स्तनंधयम् ।
आचार्यं शिष्यवन्मित्रं मित्रवल्लालयेद्धरिम् ॥

Gita, IX, 16 to 18 amplifies yet further the spiritual modes and relations and affinities of the Soul and the Oversoul.

In this pure and purely spiritual relationship of Lover and Beloved, let no one intrude the dirt of sex ! The sex symbolism should be kept on refined and spiritual levels, though it is easy and even irresistible to solidify and substantialise it and bring it down to human and even sub-human levels. Mr. Sakes, a Roman Catholic Missionary, says :—
 “ The Love of Krishna by and for the Gopis is a pure and holy love ”. I am not resting this merely on the fact that Krishna was in the Gokula only till his twelfth year though some think that this is an all-sufficient refutation. I say that basically and factually and essentially it was a spiritual love. Though the Bhagavata describes the night lit by the full-moon and the fragrant breezes and the ravishing strains of Krishna’s flute and the Rása dance, yet it hints again and again at the Lord’s refining and sublimation of any likely human element of passion in the devotees to the divine element of spiritual love. The Bhagavata says that the young Gopi Maidens of Brindavana prayed to Katyayani Devi to make Krishna their husband :

कालायनिमहादेवि महायोगिन्यधीश्वरि ।
 नन्दगोपसुतं देवि पतिं मे कुरु ते नमः ॥

A well-known verse says that among the Gopis the matrons regarded Krishna as the protector of Gajendra, the maidens regarded him as the Lord of Lakshmi, and the girls loved him for his beauty :

गजप्रातेति वृद्धाभिः श्रीकान्तइति यौवतैः ।
 पथास्थितश्चबालाभिर्दृष्टः शौरिस्सकौतुकं ॥

The Bhagavata says that Krishna disappeared from the presence of the Gopis so that they might meditate on Him and attain peace and clarity of mind :

प्रशमाय प्रसादाय तत्रैवान्तरधीयत ।

They were well aware that He was the supreme God.

न खलु गोपिकानन्दनो भवानखिलदेहिनामन्तरात्मदृक् ॥

(Gopika Gitam in
the Bhagavata).

Each of the Gopis as had a taste of Sringararasa found that the Lord had transmuted it into the Bhakti Rasa. In such high access of the mood of devotion the Gopis did not remember themselves or their homes :

तन्मनस्कास्तदालापास्तद्विचेष्टास्तदात्मकाः ।

तद्गुणानेव गायन्त्यो नात्मागाराणिसम्भरुः ॥

Śrī Sukadeva says :

दुःसहप्रेष्टविरहतीव्रतापधुताशुभाः ।

ध्यानप्राप्ताच्युताश्लेषनिर्वृत्याक्षीणमंगलाः ॥

He says also that the Lord whose images are human personalities played with these as a child plays with its images mirrored in many mirrors :

रेमे रमेशो ब्रजसुन्दरीभि र्यथाऽर्भकः स्वप्रतिबिम्बविभ्रमः ॥

He says also that the Lord was in eternal contact with the Gopas and the Gopis as their Oversoul and that the Gopas lit on that moonlit night that their wives were with them! Such was the marvel and miracle of Divine Grace! The nectar was the nectar which transformed the human into the divine. Śrīdhara says : “ नहिवस्तुशक्तिं बुद्धिमपेक्षते । अन्यथामत्वापि तांमृतवदिति भावः । —As Swami Vivekananda says well : Who can understand the throes of the love of the Gopis—the very ideal of love, that love that wants nothing, the love that does not care even for heaven, the love that does not care for anything in this world or the world to come ? ”

IV

I am afraid that as yet and even now man is prone to import sex-idea and sex-appeal into Love Divine. The finer and diviner aspect is depicted by Valmiki when he says about Rama :

रूपौदार्यगुणैः पुंसां दृष्टिचित्तापहारिणं ॥
रूपसंहननं लक्ष्मीं सौकुमार्यं सुवेषतां ।
ददृशुर्विस्मिताकारा रामस्य वनवासिनः ॥

In the Krishna Upanishad the love of the sages for Rama and their having been bewitched by Rama's beauty of person is described thus :

ओं श्री महाविष्णुं सच्चिदानन्दलक्षणं रामचन्द्रं दृष्ट्वा सर्वांगसुन्दरं मुनयो वनवासिनो विस्मिता बभूवुः ।

Rama asked them to be born as Gopis in His Krishna incarnation. God Siva Himself became the flute of Sri Krishna (वंशस्तु भगवान् रुद्रः). The beauty of the Lord's form surpasses all that is loveliest in creation, viz.,—sky or star or sun or moon or sea or stream or lake or hill or tree or flower. It surpasses the supremest loveliness of man, nay, the supremest loveliness of woman, nay, the supremest loveliness of child. The Eternal values are said to be Truth, Goodness, and Beauty—three in one and one in three. All these concepts are included and transcended in the concept of Bhagavan and in the concept of Sacchidananda :

ऐश्वर्यस्य समग्रस्य वीर्यस्य यशसः श्रियः ।
ज्ञानवैराग्ययोश्चैव षण्णां भगवतीरणा ॥

Sri Madhusudana Sarasvati says in two well-known stanzas :

पराकृतनमद्वन्द्वं परंब्रह्म नराकृति ।
सौन्दर्यसारसर्वस्वं वंदे नन्दात्मकं महः ॥

वंशीविभूषितकराञ्जवनीरदाभात्
पीतांबरदरुणबिंबफलाधरोष्ठात् ।
पूर्णेन्दुसुन्दरमुखादरविन्दनेत्रात्
कृष्णात्परं किमपि तत्त्वमहं न जाने ॥

God is not only Supreme Eternal Infinite Beauty but also Supreme Eternal Infinite Bliss and Love and Grace. The Bhagawata says :

तस्माद्भोविन्दमाहात्म्यमानन्दरससुन्दरं ।
शृणुयात्कीर्तयेन्नित्यं सकृतार्थो न संशयः ॥

This आनन्दरस is called also माधुर्यरस and प्रेमरस. India's supreme realisation is that all is one and all is God and that hence all is Eternal Infinite Supreme Joy. Separation from Him is grief, and communion and union with Him is Bliss! He created the universe and became immanent in it (नत्सृष्ट्वा तदेवानुगाविशत्). Our Highest self is God, and God is our highest self. And yet He is transcendental as well as immanent. The Gita says :

अथ वा बहुनैतेन किं ज्ञातेन तवाजुन ।
विष्टभ्याहमिदं कृत्स्नमेकांशेन स्थितो जगत् ॥

V

Another wonderful and sublime truth is the truth of Avatāra (Incarnation). His incarnation is due solely to His grace, just as our Mukti is due solely to His grace :

नाथमात्मा प्रवचनेन लभ्यः
न मेधया न बहुना श्रुतेन ।
यमेवैष वृणुते तेन लभ्यः
तस्यैष आत्मा विवृणुते तनुंस्वां ॥

His grace depends on our Devotion (Bhakti). There is a beautiful story in the Bhagavata Mahatmya in Padma Purana. Bhakti Devi was born in Dravida and became a lovely maiden in Karnataka and became old in Maharashtra and Gurjara (Gujarat). She had two sons, viz., Jnana and Vairagya. They also became very old. On reaching Brindavana she became very young but they did not change. Narada tried his very best to give them youth by reciting the Vedas and the Gita in their ears but failed *in toto*. Then Sanaka and Sanandana and Sanatsujata and Sanatkumara—the eternally young devotees of God—asked him to try the Bhagavata. He did so with a swift and magical effect. Jnana and Vairagya became lovely boys and Bhakti took them on each arm and danced with joy praising the Lord :

भक्तिः सुतौ तौ तरुणौ गृहीत्वा
 प्रेमैकरूपा सहसाऽऽविरासीत् ।
 श्री कृष्ण गोविन्द हरे मुरारे
 नाथेतिनामानिमुहुर्वदन्ती ॥

Then Sanaka and others prayed to her to reign in the hearts of all the Vaishnavas :

भक्तेषु गोविन्द सरूपकर्त्री
 प्रेमैकधर्त्री भवरोगहन्त्री ।
 सा त्वं च तिष्ठस्व सुधैर्यसंश्रया
 निरन्तरं वैष्णवमानसानि ॥

Thereupon the Lord seeing Bhakti enthroned in the human heart, left His Paradise and shone in the heart :

अथ वैष्णवचित्तेषु दृष्ट्वा भक्ति मलौकिकीं ।
 निजलोकं परित्यज्य भगवान् भक्तवत्सलः ॥

The Lord declares this truth of truths in the following famous verse at the end of Chapter XI of the Gita.

नाहं वेदैर्न तपसा न दानेन नचेज्यया ।
शक्य एवंविधो द्रष्टुं दृष्ट्वा नसि मां यथा ॥

भक्त्यात्वनन्ययालभ्य अहमेवंविधोऽर्जुन ।
ज्ञातुं द्रष्टुं च तत्त्वेन प्रवेष्टेच परंतप ॥

मत्कर्मकृन्मत्परमो मद्भक्तस्संगवर्जितः ।
निर्वैरस्सर्व भूतेषु यस्समामेतिपांडव ॥

VI

What is the essence of this Bhakti Rasa which in books on Rhetoric is called the Ujjvala Rasa? The Bhagavata says:

याप्रीतिरविवेकानां विषयेष्वनपायिनी ।
त्वामनुस्मरतः साक्षात् हृदयान्मापसर्पतु ॥

A famous verse in Sri Sankara's Sivananda Lahari says:

अंकोलं निज बीजसन्ततिरयस्कान्तोपलं सूचिका
साञ्चीनैजविभुं लताक्षितिरुहं सिन्धुः सरिद्वल्लभं ।
प्राप्नोतीह यथा तथा पशुपतेः पादारविन्दद्वयं
चेतोवृत्तिरुपेत्यतिष्ठतिसदा सा भक्तिरित्युच्यते ॥

The following Bhakti Sutras of Narada reveal the essence of Bhakti:

सा त्वस्मिन् परम प्रेमरूपा अमृतस्वरूपा च ॥
सानकामयमाना निरोधरूपत्वात् ॥

निरोधस्तु लोकवेदन्यापारन्यासः ॥
तस्मिन्ननन्यता तद्विरोधिषूदासीनता च ॥

नारदस्तु तदर्पिताखिलाधारता तद्विस्मरणे परमव्याकुलतेति ॥

He cited the love of the Gopis as the supreme instance.

अस्येवमेवं । यथा व्रजगोपिकानां ॥

तत्रापि न माहात्म्यज्ञानविस्मृत्यपवादः ॥

तद्विहीनं जाराणामिव ॥

नास्येव तस्मिंस्तत्सुखसुखित्वं ॥

This subtly true and truly subtle idea demarcates devotion from sex-love. In the former the centre is in God; in the latter the centre is in the self. Similarly the Bhakti Sutras of Sandilya say :

सा परानुरक्तिरीश्वरे ।

तत्संस्थस्यामृतत्वोपदेशात् ॥

They emphasise the merger of Buddhi in Brahman (अनन्य भक्त्या तद्विबुद्धिलयादत्यन्तं) Narada emphasises Saguna Brahma Bhakti. The Bhagavata emphasises nine aspects of devotion :

श्रवणं कीर्तनं विष्णोः स्मरणं पादसेवनं ।

अर्चनं वन्दनं दास्यं सख्यमात्मनिवेदनं ॥

Bhakti is the natural flight of the soul towards the Oversoul. It is not that the Lord is benefitted by it but the truth is that the glorification and beautification of the Lord come in glory and loveliness back to the soul which is the image of the Lord :

नैवात्मनः प्रभुरयं निजलामपूर्णः

मानं जनादविदुषः करुणो वृणोते ।

यद्यजनो भगवते विदधीत मानं

तच्चात्मने प्रतिमुखस्य यथा मुखश्रीः ॥

VII

When with such an ideological back-ground we read the Krishna Karnamritam, we can realise fully the charm of its message and the message of its charm. I have already compared it and Gita Govindam. A famous poem on Devi—Muka Panchasati—is similar to it. The beautiful poems and songs on Krishna in India are innumerable. We have the Sanskrit songs of Narayana Tirtha in Krishna Lila Tarangini, the Hindi songs of Mirabai, the Bengali songs on Krishna, the Telugu poems of Potana, the Kanarese songs of the Dasars, the Tiru Voimozhi songs of the Tamil Alvars, etc. I would however make a special mention of Sri Sankara's peerless poem on Sri Krishna in his Prabodha Sudhakara :

मूर्तं चैवामूर्तं द्वे एव ब्रह्मणो रूपे ॥
इत्युपनिषत्तयोर्वा द्वाभक्तौ भगवदुपदिष्टां
क्लेशादक्लेशाद्वा मुक्तिः स्यादेतयोर्मध्ये ॥

Sri Sankara then proceeds to give us a highly poetic and vivid description of Sri Krishna which is full of fervour of feeling :

यमुनातदनिकठस्थितवृन्दावनकान्ने महारम्ये ।
कल्पद्रुमतलभूमौ चरणं चरणोपरि स्थाप्य ॥
तिष्ठन्तं घननीलं स्वतेजसा भासयन्तमिह विश्वं ।
पीतांबरपरिधानं चन्दनकर्पूरलिप्तसर्वांगं ॥
आकर्णपूर्णनेत्रं कुण्डलयुगमंडितश्रवणं ।
मन्दस्मितमुखकमलं सुकौस्तुभोदारमणिहारं ॥
कन्दर्पकोटिसुभगं वाञ्छितफलदं दयार्णवं कृष्णं ।
त्यक्त्वा कमन्यविषयं नेत्रयुगं द्रष्टुमुत्सहते ॥
भूतेष्वन्तर्यामी ज्ञानमयः सच्चिदानन्दः ।
प्रकृतेः परः परात्मा यदुकुलतिलकः स एवायं ॥

VIII

There are many other Karnamritas such as Ramakarnamrita, Sivakarnamrita, Subrahmanya Karnamrita, etc. But Krishna Karnamrita is the best of all these ambrosias of the ear. We know very little that is tangible about the author. The 112th verse in Canto I and the 24th verse in Canto II say that he is a worshipper of Siva and yet a devotee of Sri Krishna.

ईशानदेवचरणाभरणेन नीवी
 दामोदरस्थिरयशः स्तबकोद्गमेन ।
 लीलाशुकेन रचितं तवदेवकृष्ण-
 कर्णामृतं वहतु कल्पशतान्तरेऽपि ॥
 शैवा वयं न खलु तत्रविचारणीयं
 पंचाक्षरीजपरता नितरां स्तथाऽपि ।
 चेतोमदीयमतसीकुसुमावभासं
 स्मेराननं सरतिगोपवधूकिशोरं ॥

There are some people who attribute to Lilasuka the stories attributed to Bilva Mangala and equate them. But the stories are themselves unproved and the identity of birth is yet more unproved. The story that he was enamoured of the courtesan Chintamani and that her reproval of his amorous passion for her perishable frame, while the real object of his devotion should be Sri Krishna, led to the scales falling from his eyes, is charming but is not well authenticated. The poem no doubt opens with the word Chintamani and some say that it refers to a courtesan of that name. But others explain it as referring to a *mantra* or to the guru of the author. The following commentary of Papaya Maya Suri on the first verse in the Karnamrita shows how commentators comment in diverse ways and have no definite data at all :

चिन्तामणिर्नाममन्त्रविशेषो यच्चिन्तनवशात् कृतार्थोऽभूत्कविः । यद्वा,
चिन्तामणिरिति कश्चिद्योगी यत्संनिधाने कविना योगाभ्यासः कृतः । यद्वा चिन्ता-
मणिरिति श्रीकाकुलेश्वरानुग्रहवशाच्चिर्मेलान्तरंगा काचिद्वारवनिता । यद्वा
चिन्तामणिरिति सोमगिरेर्विशेषणं भस्मिन् पक्षे चिन्तामणिवदभीष्टार्थफलदा
सोमगिरिर्नामकाचिद्वारवनिता । यद्वा उक्तविशेषण विशिष्टः सोमगिरिर्नाम महा-
वाक्योपदेष्टा गुरुः संप्रदायप्रवर्तकः मेममगुरुर्भवति ॥

In verse 8 of Canto I the poet calls Sri Krishna as the life force of his poesy (ममवाङ्मयजीवितं). He says that he has written the work recounting the glories of the Lord as an atonement for the abuse of the power of speech bestowed by Sarasvati by its being used for aiming at mere livelihood.

मातर्नातः परमनुचितं यत्खलानां पुरस्ता-
दस्ताशंकं जठरपिठरीपूर्येनर्तिताऽसि ।
तत्क्षन्तव्यं सहजसरले वत्सले वाणि कुर्या
प्रायश्चित्तं गुणगणनया गोपवेषस्यविष्णोः ॥

IX

It will take a volume to discuss and describe all the beauties of the poem. I shall therefore content myself with an indicative and suggestive appraisal and evaluation. The poem excels in beauty of sentiment and sublimity of thought, though here and there we come across merely conventional pieces of description and praise. In point of verbal felicities, such as alliteration, assonance, rhyme, double entendre, etc., in point of felicities of figures of speech, in point of prosodic felicities, etc., it contains noteworthy and memorable illustrations. Verses 18, 50 to 52 in Canto I, verse 91 in Canto II, etc., contain admirable prosodic felicities. Verses 33, 87 to 90 in Canto II beginning with सजलजलदनीलं contain charming examples of alliteration and assonance and rhyme. Like

Valmiki, Lilasuka has a charming way of repeating in verse after verse an allocation of words which is very charming and kindles his love. I may give as examples यावन्नमे (I, 37, 38) मधुरिमणि लीये (I, 51, 52, 53) संजगौ वेणुना देवकीनन्दनः (II, 338 45) नौमि गोपालबालं (II, 88) पातुपीतांबरो नः (II, 92, 94, 95) etc.). But the highest place should be given to the felicities and sublimities and emotional and spiritual suggestiveness (Rasa Dhvani and Ādhyatmika Dhvani) contained in many verses in the poem :

वेणीमूले विरचितघनश्यामपिच्छावचूडो
विद्युल्लेखावलयित इव स्निग्धपीतांबरेण ।
मामालिंगन् मरकतमणिस्तंभगंभीरबाहुः
स्वप्ने दृष्टो तरुण तुलसीभूषणो नीलमेघः ॥ (II, 7)
अग्नेदीर्घतरोयमर्जुनतरुस्तस्याग्रतो वतं नी
सा घोषं समुपैति तत्परिसरे देशे कलिन्दात्मजा ।
तस्यास्तीरतमालकानन तले चक्रं गवां चारयन्
गोपः क्रीडति दर्शयिष्यति सखे पन्थानमव्याहतं ॥

An equally high place must be given to the imaginative flights which the author had in the heaven of his own fancy unborrowed from any other poet. Three dream-fantasies of his are deservedly famous and popular and deserve special mention :

शंभो स्वागतमांस्यतामित इतो वामेन पद्मासन
क्रौंचारे कुशलं सुखं सुरपते वित्तेशनोदृश्यसे !
इत्थं स्वप्नगतस्य कैटभजितः श्रुत्वा यशोदागिरः
किं किं बालकजल्पसीतिरचितं धूधू कृतं पातुनः ॥
एते लक्ष्मण जानकी विरहितं मां खेदयन्त्यंबुदा
ममंणीवच घट्टयन्त्यलममी क्रूराः कदंबानिलाः ।
इत्थं व्याहृतपूर्वं जन्मचरितं योराधयावीक्षितः
सेष्यं शंकितया सनस्सुखयतु स्वप्नायमानो हरिः ॥

रामोनाम बभूवहुं तदबला सीतेतिहुं तां पितु-
 वाचा पंचवटीतठे विहरतस्तस्याहरद्रावणः ।
 निद्रार्थं जननीकथामितिहरे हुंकारतः शृण्वतः
 सौमित्रे क्वधनुर्धनुर्धनुरिति व्यग्रा गिरः पान्तु वः ॥

X

I must not linger among these tempting enchantresses of poesy. The poet's spiritual sublimities are more entrancing and divine. The first canto, in the main, dwells lovingly on the Lord's superhuman and entrancing beauty. The second canto, in the main, dwells lovingly on His Lilas (sports) in Gokula and Brindavana. The poet is so enraptured by the sports of Bala Krishna that he refers only rarely to Sri Krishna, the protector of Dharma or the teacher of the Gita or the guru of Uddhava. The third canto refers largely to the superterrestrial and divine and transcendental glory and majesty of Sri Krishna. The Rasa distilled by the poet in his heart and our hearts by the above delineations is the supreme Prema Bhakti Rasa. He refers to the Lord as मधुरिमस्वाराज्यं (I, 3) जगतामेकाभिरामाद्भुतं (I, 4) मूर्धाभिषिक्तं मधुरा-
 कृतीनां (I, 23) विजगन्मोहिनी (I, 54 86) भुवनैककान्तं (I, 97) रमणीय-
 तापरिणति (I, 99) शरीरीमधुरिमा (II, 49) वररसं (I, 1) माधुर्यादपिमधुरं
 (I, 65) शृंगाररससर्वस्वं (I, 91). He refers to the निरवधिकनिश्रेयसरसं
 (I, 48) कैशोररसं (II 69) निर्वासनं हन्त रसान्तराणां (III, 78) etc. While
 Bhartrihari says लीयेपरब्रह्मणि, Lilasuka says मधुरिमणिलीये (I, 52).
 Among the Lilas, he has given us some found in the Bhagavata, etc., and others created by his own enkindled imagination. The Lila Verses are I : 29, 71 ; II : 3, 6, 7, 8, 9,
 18, 29, 37, 39, 49, 50, 54, 55, 58, 62, 63, 65, 66, 67, 69, 71, 77,
 84, 88, 96, 97, 100, 108 ; and III : 82, 83, 87, 88, 93, 94, 96,
 100, etc. Of these many beautiful verses, I shall quote
 only four stanzas here :

राधा पुनातु जगदच्युतदत्तचित्ता
मन्थानमाकलयती दधिरिक्तपात्रे ।
तस्यास्तनस्तबकचंचललोलदृष्टि-
र्देवोऽपिदोहनधिया वृषभं निरुन्धत् ॥ (II, 29)

मातः किं यदुनाथदेहि चषकं किं तेनपातुंपय-
स्तन्नास्त्यद्य कदा स्तिवा निशि निशा का वाऽन्धकारोदयः ।
आमील्याक्षियुगं निशाप्युपगता देहीति मातुर्मुहुः
वक्षोजांशुककर्षणोद्यतकरः कृष्णस्सपुष्पातु नः ॥

नृत्यन्तमत्यन्तविलोकनीयं
कृष्णं मणिरस्तंभगतं मृगाक्षी ।
निरीक्ष्य साक्षादिव कृष्णमग्रे
द्विधा वितेने नवनीतमेकं ॥

कस्त्वं बाल बलानुजः किमिहते मन्मंदिराशंकया
युक्तं तन्नवनीतपात्र विवरे हस्तं किमर्थं न्यसेः ।
मातः कंचन वत्सकं मृगयितुं मागा विषादं क्षणा-
दित्येवं वरवल्लवीप्रतिवचः कृष्णस्य पुष्पातुनः ॥

While the [aforesaid] verses exalt the Lord's affection and accessibility and affability (सौलभ्य), the verses exalting His transcendent glory are even finer. They are I : 75, 91 ; II: 16, 22, 25, 46, 48, 52, 53, 59, 60, 61, 72, 74, 75, 81, 84, 100 ; III : 2, 3, 4, 5, 6, 10, 26, 32, 33, 34, 49, 52, 54, 64, 68, 78, 83, 84, 93, 97, 101, 102, 103, 105, 106. The poet has taken into his garland of flowers of poesy a very bright and fragrant flower from Sukadeva.

अहोभाग्यमहो भाग्यं नन्दगोपव्रजौकसां ।
यन्मित्रं परमानन्दं पूर्णं ब्रह्मसनातनं ॥

I may quote a few more verses though the choice is difficult :

तेजसेऽस्तुनमो धेनुपालिने लोकपालिने ।
राधापयोधरोत्संगशायिने शेषशायिने ॥

शृंगाररससर्वस्वं शिखिपिच्छविभूषणं ।
 अंगीकृतनराकारमाश्रये भुवनाश्रयं ॥
 अवतारा स्सन्त्वन्येसरसिजनयनस्य सर्वतो भद्राः ।
 कृष्णादन्यः को वा प्रभवति गोगोपगोपिकामुत्तयै ॥
 यत्रवा तत्रवा देव यदिविश्वसिमस्त्वयि ।
 निर्वाणमपि दुर्वारमर्वाचीनानि किं पुनः ॥

XI

Let me present here only some more cross-sections of this marvellous and mellifluous poem. Again and again the poet recurs to the boyish beauty of Krishna. We are all prone to wonder at adult loveliness, probably owing to sex-Maya. But there is nothing really lovelier than the boyish beauty of Krishna or the girlish grace of Uma. The verses relating to His boyish beauty are I: 23, 27, 28, 30, 35, 36, 39, 46 to 48, 54, 55, 57, 59, 61, 64 to 78, 87, 99; II: 5; III: 9, 30, 39. I shall quote only two verses here ;

सर्वज्ञत्वे च मौन्ये च सार्वभौममिदं मम ।
 निर्विशङ्कयनं तेजो निर्वाणपदमश्नुते ॥

बालायनीलवपुषे नवकिंकिणीकजालाभिरामजघनायदिगंबराय ।
 शार्दूलदिव्यनखभूषणभूषितायनन्दात्मजाय नवनीतमुषे नमस्ते ॥

Another recurring thought is that of Krishna's flute whose entrancing strains purify while bewitching us and confer bliss and beatitude. The flute verses are I: 18, 34, 36, 77, 78, 99, 103, 105; II: 6, 9, 11, 13, 14, 23, 77, 104, etc. I shall quote only a few of them here :

अपिजनुषि परस्मिन्नात्तपुण्यो भवेयं
तदभुवि यमुनायास्तादृशो वंशनालः ।
अनुभवति यएष श्रीमदाभीरसूनो-
रधरमणिसमीप न्यासधन्यामवस्थां ॥

अयि मुरलि मुकुन्दस्मेर वक्त्रारविन्द-
श्वसन मधुरसज्ञे त्वां प्रणम्याद्ययाचे ।
अधरमणि समीपं प्राप्तवत्यां भवत्यां
कथयरहसि कर्णे मद्दशां नन्दसूनोः ॥

अंगनामंगनामन्तरेमाधवो माधवंमाधवं चान्तरेणां गता ।
इत्थमाकल्पितेमंडले मन्यगस्संजगौवेषुनादेवकीनन्दनः ॥

लोकानुन्मदयन् श्रुतीभुंखरयन् क्षोणीरुहान् हर्षयन्
शैलान्विद्रवयन् मृगान्विवशयन् गोवृन्दमानन्दयन् ।
गोपान्संभ्रमयन् मुनीन्मुकुलयन् सप्तस्वरान् जृम्भयन्
ओंकारार्थमुदीरयन् विजयते वंशीनिनादः शिशोः ॥

Another charming recurrent thought is that of the *antima Smriti* described in Chapter VIII verses 5 and 6 of the Gita. It will be well-nigh impossible when the body is breaking up to fix the mind on the Lord. It was reserved for Bhishma to have that unique privilege and to fix his mind and eyes on Krishna and praise Him and attain union with Him. The poet praises also Anusmarana (which is extolled in VIII, 7 of the Gita) as leading to such Antima Smriti.

यावन्नमे निखिलममदृढाभिधात-
निस्सन्धिवन्धनमुदेति नवोपतापः ।
तावद्विभो भवतु तावकवक्त्र चन्द्र-
चन्द्रातपद्विगुणिता ममचित्तधारा ॥

यावन्नमे नरदशा दशमी दृशोऽपि
 रन्ध्रादुदेति तिमरीकृतसर्वभावा ।
 लावण्यकेलिभवनं तव तावदेतु
 लक्ष्म्याः समुत्कणितवेणुमुखेन्दुबिंबं ॥
 संसारे किंसारं कंसारेश्वरणकमलपरिभजनं ।
 ज्योतिः किमन्धकारे यदन्धकारेरनुस्सरणं ॥

XII

It only remains for me to say a few words about the bliss of beatitude as visualised in the poem. The poet says that Mukti will come to us if we have Bhakti and assures us that Dharma and Artha and Kama will be at our beck and call :

भक्तिस्त्वयि स्थिरतरा भगवन् यदिस्या-
 दैवेन नः कलितदिव्यकिशोरवेषे ।
 मुक्तिः स्वयमुकुलितांजलिसेवतेऽस्मान्
 धर्मार्थकामगतयः समयप्रतीक्षाः ॥
 यस्यात्मभूतस्यगुरोः प्रसादात्
 अहं विमुक्तोऽस्मि शरीरबन्धात् ।
 सर्वोपदेष्टुः पुरुषोत्तमस्य
 तस्यांग्रिपन्नं प्रणतोऽस्मि नित्यं ॥

The poet says that he is so overpowered by devotion to Krishna that he has no time for aught else :

उपासतामात्मविदः पुराणाः परंपुमांसनिहितं गुहायां ।
 वयं यशोदाशिशुबाललीलाकथासुधासिन्धुषु लीलयामः ॥
 सन्न्यावन्दन भद्रमस्तु भवते भोः स्नानं तुभ्यं नमो
 भोदेवाः पितरश्चतुर्णविधौ नाहं क्षमः क्षम्यतां ।
 यत्र कापि निषीद्य यादवकुलोत्तंसस्य कंसद्विषः
 स्मारंस्मारमघं हरामितदलं मन्ये किमन्येनमे ॥

He prays to all the Gods to give him Krishna Bhakti :

साष्टांगपातमभिवन्ध समस्तभावैः
 सर्वान्सुरेन्द्रनिकरानिदमेव याचे ।
 मन्दस्मिताद्रं मधुराननचन्द्रबिम्बे
 नन्दस्य पुण्यनिचये ममभक्तिरस्तु ॥

XIII

I cannot resist a final temptation to quote here a few more exquisite gems of poesy from the poem :

मणिप्रसादं मधुरैः कटाक्षै-
 वंशीनिनादानुचरैर्विधेहि ।
 त्वयि प्रसन्ने किमिहापरैर्नः
 त्वय्यप्रसन्ने किमिहापरैर्नः ॥

त्वयि प्रसन्ने ममकिं गुणेन
 त्वय्यप्रसन्ने ममकिं गुणेन ।
 रक्ते विरक्तेच वरे वधूनां
 निरर्थकः कुंकुमपञ्चभंगः ॥

पुरः प्रसन्नेन मुखेन्दुतेजसा
 पुरोऽवतीर्णस्य कृपामहांबुधेः ।
 तदेव लीलामुरलीरवामृतं
 समाधिविघ्नाय कदानु मे भवेत् ॥

विक्रेतुकामाकिल गोपकन्या
 मुरारिपादार्पितचित्तवृत्तिः ।
 दम्प्यादिकं मोहवशादवोचत्
 गोविन्द दामोदर माधवेति ॥

हस्तमाक्षिप्ययातोऽसिबलात्कृष्ण किमद्भुतं ।
 हृदयाद्यदि यातोऽसि पौरुषं गणयामिते ॥

XIV

But after all the writer of a foreword is but an animated signpost showing the way to a delightful delicious garden: It is not his duty or his function to describe all the flower-plants and the glorious trees and also all the flowers and fruits there. Lilasuka is the creator of this garden and he is waiting at the gate to receive the visitors right royally and place all the flowers and fruits before them. Sri Krishna is seated in a throne in the very heart of the garden. I am overjoyed to have the privilege of leading the lucky wayfarers to the poet who will himself lead them to Lord Sri Krishna. I pray in the poet's ultimate pure passionate perfect poetic stanza which is an *anjali* of devotion (Premanjali) to Sri Krishna to show His Grace to the humble writer of this poor preface as to the gifted poet. Lilasuka says :

याप्रीति विंदुरार्पिते मुररिपोः कुन्त्यर्पिते यादृशी
यागोवर्धनमूर्ध्नि याचपृथुके स्तन्येयशोदार्पिते ।
भारद्वाजसमर्पिते शबरिकादत्तेऽधरेयोषितां
याप्रीति मुनिपति शक्तिरचितेऽप्यत्रापितां तां कुरु ॥

I humbly alter the last line thus in the above said verse :

याप्रीति मुनिपति भक्तिरचिते कर्णामृते तादृशी ॥

And I humbly alter it once more thus :

याप्रीति मुनिपति भक्तिरचिते कर्णामृते मे कुरु ॥

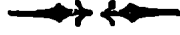
Let us join the poet in wishing immortality to this wonderful poem :

लीलाशुकेनरचितं तवदेवकृष्ण
कर्णामृतं बहत्तु कल्पशतान्तरेऽपि ॥

MADRAS. }
12th March 1948. }

K. S. RAMASWAMI SASTRI

INTRODUCTION



The *Sri Krishna Karnamrita*—or the *Karnamrita* simply, as it is more widely and deservedly known—is quite a household word in South India. There is hardly an entertainment by any respectable musician at which a recitation from the *Karnamrita* is not given before the gathering disperses. Nor is there any other work in the Sanskrit language which enjoys the same popularity both among the learned and the unlearned. And the reason is not far to seek. *Karnamrita* as a lyrical masterpiece is unsurpassed by any work in Sanskrit; even Jayadeva's *Gita-Govinda*, whether in simplicity or melody of diction, can be assigned a place only below that of the *Karnamrita*.

And yet there is perhaps no work about whose author so little is known. The fact that the poem is not current in Northern India, or in Malabar, together with one or two evidences that I shall presently refer to, leads us to infer that the poet belonged to Dekhan, that he was in all probability a native of Ardhradesa. In several stanzas the poet has strikingly indulged both in initial rhymes (at the beginning of each quarter) and in mid-alliterations: characteristics very optional in Sanskrit but essential in Tamil or Telugu prosody. Secondly there is a fairly good rendering of the poem into Telugu verse by a certain "Vengâgrani," which shows that among the Telugu people the work first obtained great popularity. Lastly we have the popular tradition ascribing great intimacy between the poet and a courtesan named Chintamani, to whom indeed the opening line is supposed to pay secret homage; and Chintamani is a very common name among Andhra "devâ-dasis."

To whatever province the poet belonged, there can be no doubt of his marvellous poetic genius. "Lilasuka" which I think was the pseudonym assumed by the poet, was himself conscious of his talents. Personifying his art he calls his speech सहजसरले—simple and sweet by nature. He calls himself Lilasuka obviously to connote his great kinship in spirit with the author of the *Bhagavatapurana*. What deeds of the Lord Sri Krishna the great Suka in the famous tenth Skandha of his *Bhagavatapurana* had in detail sung, those same deeds, within smaller compass, but under like holy inspiration, and with no less moving melody, the poet now sings in his *Karnamrita*; and so calls himself Lilasuka—the small amateur Suka! The poet was a Brahmana by caste whose duty every day was to bathe and perform *sandhya-vandana*, and the various *tarpanas* to the *pitris* and the *devas*—all which however he is now unable to perform, being all-absorbed in the contemplation of the Lord's name (Canto II. 106). Moreover the author of Krishna Karnamrita was a born worshipper of Siva, and had long devoted himself to chanting the *panchakshari* mantra; but later Sri Krishna came to take full possession of his mind and soul (Canto I. 110; Canto II. 24). He was a poor man, like any average Brahmana of old; and was maintained by a number of petty worldly patrons on whom he had, however unwillingly, to waste all his sweet poetry (Canto II. St. 4). The poet's spiritual preceptor was called Somagiri. This is practically all that we gather from the poem about the author. There is no evidence, external or internal, by which we can fix the poet's date; except this that he must have long preceded the Telugu translator Vengâgrani; and lived perhaps a thousand years ago, if not more.

In the foot-note to stanza I, reference is made to the popular tradition about Chintamani upon whose exhortation, it

is said, the poet's heart was suddenly transformed, and over-powered with God-love. The tradition adds that the whole of the poem was on the spot given out in the course of the *avesa* or divine inspiration that came upon the poet. The hypothesis is quite intelligent and understandable ; there can be no doubt that the poem was one magnificent outburst into song of the most over-powering God-love that man is capable of. There is no effort, no artificial shaping, no mere rhetorical straining perceptible anywhere ; no attempt even to sing the deeds of Bala Gopala in any chronological or other order. The three cantos are not mutually marked off by any clear division of subject-matter, nor are the individual stanzas in each canto arranged in any definite sequence of thought or structure. The whole poem is simply one wild passionate out-pouring of the heart ; each stanza is a whole, a complete whole ; and the whole poem is like an enchanting garland, wherein each flower is a perfection in itself ; and any number of stanzas at random together make a matchless perfection still. The great popularity of the poem is due first to its subject-matter—the boyhood of Sri Krishna and His sports in Gokula, whose recital in any form ravishes the ears of every Hindu ; secondly to its style—the sweetness, simplicity, purity and melody thereof being unmatched by that of any other work in Sanskrit ; and thirdly to the *allegorical* or esoteric interpretation of Sri Krishna's deeds in which the poem abounds. This last feature I have pointed out in several footnotes. In fact the greatness of the poet consists in the ease with which he has read the abstract Ideal of the Supreme Isvara as the Lord of Jnana, Bhakti and Karma into the concrete *lilas* of Bala Gopala ; likewise in his untiring insistence on the fact that through Its own boundless grace the Infinite became finite, the Absolute and Unknown became mysteriously knowable unto *bhaktas* on earth. Over and over

again the poet sings that He who stands beyond the reach of the highest seers, out of His boundless grace, did incarnate in Gokula in the midst of His devotees; that out of His Love to them He allowed Himself even to be bound and beaten by them like any ordinary child; while, at the same time, almost every moment, He bewildered them by putting forth His infinite divine powers in the transactions of their every-day humble lives. "Let ancient seers," declares the poet, "seek the Lord hidden in the cave of the heart; we shall delight ourselves in rapturous tales of the offspring of Yasoda" (Canto II, 54). The superhuman elements in the *lilas* (boyish pranks) of Sri Krishna, what esoterically, in soul-science those *lilas* represent—to these the poet constantly refers through the familiar *paurnik* imagery. The following, besides other stanzas, may be cited as illustrating the above statement:—Canto I: 2, 22, 48; Canto II: 1, 3, 18, 21, 28, 33, 34, 35, 41, 42, 43, 50, 51, 54, 56, 57, 64, 82 and 84. Superficial purists whether Indian or foreign who profess to be shocked at the "obscenities" in Sri Krishna's life will do well humbly to ponder on Lilasuka's highly inspiring rhapsodies. Thus whether from the purely literary or from the higher spiritual standpoint, the poem before us belongs to a very high order. Indeed excepting the tenth *skandha* of Bhagavata on which the poem is based, and some of the lyrical poems of Sankara and Vedanta Desika, the *Karnamrita* stands unparalleled in sweetness of diction and in loftiness of thought; and that is how it has become quite a household word in all South India. Curiously, until now, even of such an excellent poem, very few good editions have appeared. I therefore trust that the present attempt to furnish the educated public with a good edition of the *Karnamrita* will be welcomed by all lovers of Indian thought and melody. For the benefit of the English-educated reader for whom this edition is primarily intended,

I have tried to bring out in the English translation, in some small measure, the force and the simplicity of the original. I have added several footnotes to help the average reader to catch the hidden implications in a number of stanzas. I hope these will be appreciated. The public are indebted to my enterprising friend Srijut V. Venkateswara Sastrulu of Messrs. V. Ramaswami Sastrulu & Sons, Madras, for the present publication; the excellent printing and handy get-up of which will, I am sure, be appreciated by all.

MADRAS. }
15th July 1924. }

M. K. ACHARYA.

॥ श्रीः ॥

लीलाशुककविविरचितं

॥ श्रीकृष्णकर्णामृतम् ॥

प्रथमाध्यासः



चिन्तामणि र्जयति सोमगिरि गुरुर्मे
शिक्षागुरु श्च भगवां ञ्छिखिपिञ्छमौलिः ।
यत्पादकल्पतरुपल्लवशेखरेषु
लीलास्वयंवररसं लभते जयभीः ॥ १ ॥

CANTO I

1. May Chintamani† triumph‡ ! my master
Somagiri ! and the Teacher of all knowledge,

†. Chintamani, according to popular tradition was a cultured courtesan, to whom the poet, though very poor, was very deeply attached. One day Chintamani, moved by his boundless devotion to her, is represented as having spoken thus : " What is there in me of which you are so enamoured ? I am quite unworthy of such deep love as yours. Behold you picture of the beautiful Gopala ! He, none other, deserves your heart's full homage." Lilasuka heard : in a flash he was transformed. And to Chintamani, as his first Guru, he offers his salutation.

‡ A very common Sanskrit idiom denoting praise.

the Lord on whose crest waves the peacock-plume ! Whose all-bounteous foot-prints, radiant like shoots of the heavenly Kalpa tree, who-so bear on their heads—on them, as on a lover self-chosen, waits the Goddess of Triumph.

अस्ति स्वस्तरुणीकराग्रविलसत्कल्पप्रसूनाप्लुतं
वस्तु प्रस्तुतवेणुनादलहरीनिर्वाणनिर्व्याकुलम् ।
स्रस्तस्रस्तनिरुद्धनीविविलसद्गोपीसहस्रावृतं
हस्तन्यस्तनतापवर्ग मखिलोदारं किशोराकृति ॥ २ ॥

2. Stands in the form of a child, the Object, supreme, immersed in flower-heaps cast from the radiant hands of heavenly damsels †; in its hand bearing the Flute, farfamed, whose blissful Melody floods all the worlds with bliss ‡; around it stands enrapt the myriad-band of cowherdesses holding up their gliding, gliding garment-knots upon their shining frames *; thus stands the Lord

†. The poet very delicately suggests in this stanza the three great paths by which the supplicant attains the bliss of final emancipation from bondage and of Union with the Lord. The hands of heavenly damsels offering flowers gathered by them to the Lord symbolises *Karma Yoga*. ‡ The flood of Melody is the Bliss of *Jnana* * The

Supreme placing the bliss of final emancipation within easy reach of the suppliant.

चातुर्यैकनिधानसीमचपलापाङ्गच्छटामन्थरं
लावण्यामृतवीचिलालितदृशं लक्ष्मीकटाक्षादृतम् ।
कालिन्दीपुलिनाङ्गप्रणयिनं कामावताराङ्कुरं
बालं नील ममी वयं मधुरिमस्वाराज्य माराध्नुमः ॥

3. The blue-hued Boy, enchanting in side-glances deftly cast from the tremulous corners of the eye with skill unrivalled, whose every look steeped in Beauty's essence rolls blissful, beheld with adoration by the Goddess herself of Beauty—Him who delights in the sand-heaps of the Yamuna, and is the Seed whence the God of Love took birth—Him, all Sweetness crystallised, we here adore.

बहोत्तंसविलासिकुंतलभरं माधुर्यमग्राननं
प्रोन्मीलन्नवयौवनं प्रविलसद्रेणुप्रणादामृतम् ।

Love of the *Gopis* throughout symbolises Supreme *Bhakti*. Very thin is the screen between the *bhakta* and the Lord: the garment-knots therefore glide perpetually in the presence of Sri Krishna. Compare the famous stanza of the Bhagavad-Gita where the giving up of old bodies and taking of new ones by the *Jiva* is compared to a man's doffing old clothes and donning new ones.

आपीनस्तनकुट्टमलाभि रमितो गोपीभि राराधितं
ज्योति श्वेतसि न श्रकास्ति जगता मेकाभिरामाद्भुतम् ॥

4. The Light incarnate, whose hair-knot is adorned with the peacock feather, whose face out of Sweetness is moulded, dazzling in the first flush of youth, bearing the Flute that overflows with melody, 'engirt by adoring cowherdesses with heaving bosoms—That Light glows in our hearts, Which is the delight and wonder of all the worlds.

मधुरतरसितामृतविमुग्धमुखाम्बुरुहं
मदशिखिपिञ्जलाञ्छितमनोज्ञकचप्रचयम् ।
विषयविषामिषग्रसनगृध्नुनि चेतसि मे
विपुलविलोचनं किमपि धाम चकास्ति चिरम् ॥ ५ ॥

5. The Lustre indescribable of that beautiful boyish face with sweet smiles playing on it, of that picturesque hair-knot adorned with the plume of the wild peacock,—The Light of those large eyes shines deep in my heart, though my mind has long hankered after the poisoned flesh of sense-enjoyment.

मुकुलायमाननयनाम्बुजं विभो-
 मुरलीनिनादमकरन्दनिर्भरम् ।
 मुकुरायमाणमृदुगण्डमण्डलं
 मुखपङ्कजं मनसि मे विजृम्भताम् ॥ ६ ॥

6. May the Lotus-face of the Lord, with its budding lotus eyes, and with soft cheeks glass-like bright, with lips pouring forth the honey of the flute-sounds—may it abide in my heart.

कमनीयकिशोरमुग्धमूर्तेः
 कलवेणुकणितादृताननेन्दोः ।
 मम वाचि विजृम्भतां मुरारे-
 र्मधुरिम्णः कणिकापि कापि कापि ॥ ७ ॥

7. Of that artless, charming child-form, of that moonlike face bedecked with the music of the wondrous flute,—of that Sweetness incarnate of Murari, may one little, little jot at least enter into my speech !

मदशिखण्डिशिखण्डविभूषणं
 मदनमन्थरमुग्धमुखाम्बुजम् ।
 ब्रजवधूनयनाञ्चलवञ्चितं
 विजयतां मम वाङ्मयजीवितम् ॥ ८ ॥

8. The Form adorned with the feather of the wild peacock, the artless lotus-face by Cupid moulded, whereon the coveting glances of the brides of Gokula stand rivetted—may it triumph as the inspiring Life of my poesy.

पल्लवारुणपाणिपङ्कजसङ्गिवेणुरवाकुलं
 फुल्लपाटलपाटलीपरिवादिपादसरोरुहम् ।
 उल्लसन्मधुराधरद्युतिमञ्जरीसरसाननं
 वल्लवीकुचकुम्भकुङ्कुमपङ्किलं प्रभु माश्रये ॥ ९ ॥

9. Him who is engrossed in the music of the flute held by fingers reddish like petals, whose lotus-feet are reddish too like full-blown Patala flowers, whose face beaming with grace is adorned with sweet smiling cherrylips—the Lord, whose breast is dyed by the embrace of cowherdresses with bosoms painted with *kumkuma*.—Him do I seek for shelter.

अपाङ्गरेस्वामि रमंगुराभि-
 रनङ्गरेखारसरञ्जिताभिः ।
 अनुक्षणं वल्लवसुन्दरीभि-
 रम्बर्च्यमानं विभु माश्रयामः ॥ १० ॥

10. The Lord every moment adored by the beautiful eyes of the damsels of Vraja with ceaseless glances more eloquent than Cupid's epistles—Him we seek as shelter.

हृदये मम हृद्यविभ्रमाणां
हृदयं हर्षविशाललोलनेत्रम् ।
तरुणं ब्रजबालसुन्दरीणां
तरलं किञ्चन धाम सन्निधत्ताम् ॥ ११ ॥

11. May *It* shine in my heart, that Soul of delicious fancies, that youthful unsteady indescribable Lustre fascinating the youths and damsels of Vraja.

निखिलभुवनलक्ष्मीनित्यलीलास्पदाभ्यां
कमलविपिनवीथीगर्वसर्वङ्गषाभ्याम् ।
प्रणमदभयदानप्रौढिगाढोद्धताभ्यां
किमपि बहतु चेतः कृष्णपादाम्बुजाभ्याम् ॥ १२ ॥

12. The delight inexpressible born of contemplating on the lotus-feet of Sri Krishna, wherein, in all the world, the Goddess Lakshmi finds her eternal sporting field, which surpass in beauty the accumulated charm of a whole forest of lotus flowers, and which excel all else in the

supreme virtue of freeing from all fear "whoso supplicates before them—may my heart feel that delight.

प्रणयपरिणताभ्यां प्रत्यहं प्राभवालम्बनाभ्यां
प्रतिपदललिताभ्यां प्रत्यहं नूतनाभ्याम् ।
प्रतिमुहु रधिकाभ्यां प्रस्तुवल्लोचनाभ्यां
प्रभवतु हृदये नः प्राणनाथः किशोरः ॥ १३ ॥

13. May He that rules our lives, whose two eyes overflowing with grace are distended with love, and are lordly in look, which every moment reveal new traits of beauty, and which every moment seem to grow bigger and deeper, may He take full possession of our hearts.

माधुर्यवारिधिमदान्धतरङ्गभङ्गी-
शृंगारसंकलितशीतकिशोरवेषम् ।
आमन्दहासललिताननचन्द्रबिम्ब-
मानन्दसंप्लव मनुप्लवतां मनो मे ॥ १४ ॥

14. May my mind feel immersed in the overflowing Bliss that has incarnated in the moonlike blissfully smiling face, and in the wondrous Child-form that out o Loveliness

supreme and in the wildest profusion of Sweetness has been shaped.

अव्याजमञ्जुलमुखाम्बुजमुग्धभावै-
 रास्त्राद्यमाननिजवेणुविनोदनादम् ।
 आक्रीडता मरुणपादसरोरुहाभ्या-
 मार्द्रै मदीयहृदये भुवनार्द्र मोजः ॥ १५ ॥

15. May that Lustre benignant to all the worlds, in the radiance of Its lotus-face beaming with artless childlike sweetness, rapt in the wondrous harmony of Its flute-sounds, with Its reddish lotus-like feet keep dancing in my devoted heart.

मणिनूपुरवाचालं वन्दे तच्चरणं विभोः ।
 ललितानि यदीयानि लक्ष्माणि ब्रजवीथिषु ॥ १६ ॥

16. I adore the Lord's feet, whereon the anklets set with gems resound eloquently, as along the path-ways of Gokula the dainty foot-prints are scattered.

मम चेतसि स्फुरतु वल्लवीविभो-
 र्मणिनूपुरप्रणयि मञ्जुशिञ्जितम् ।

कमलावनेचरकळिन्दकन्यका-

कलहंसकण्ठकलकूजितादृतम् ॥ १७ ॥

17. May the Sweet sounds of the precious anklets borne by the Beloved of the Gopis echo in my heart, like unto the sounds emanating from the throats of charming swans that sport in the waters of the Yamuna amidst wildly growing lotuses fit to be the abode of Goddess Lakshmi.

तरुणारुणकरुणामयविपुलायतनयनं

कमलाकुचकलशीभरविपुलीकृतपुलकम् ।

मुरळीरवतरळीकृतमुनिमानसनलिनं

मम खेलति मदचेतसि मधुराधर ममृतम् ॥ १८ ॥

18. That Nectar incarnate, with eyes reddish and full and wide in the abundance of Its grace, at sight of which upon the bosom of the Goddess Lakshmi the streak of hair stands on end, with delicious lips generating those flute-sounds that cause the lotus-hearts of Yogis to wildly palpitate with delight—in my maddened heart doth it sport.

आमुग्ध मर्धनयनाम्बुजचुम्ब्यमान-

हर्षाकुलव्रजवधूमधुराननेन्दोः ।

आरब्धवेणुरत्र मादिकिशोरमूर्ते-
राविर्भवन्ति मम चेतसि केऽपि भावाः ॥ १९ ॥

19. How that primal Being's Child-form, art-
lessly cast Its half-open eyes upon the maidens of
Vraja and transported them with delight, how
upon the flute It began to play—inexpressible
thoughts like these within my mind arise.

कलक्वणितकङ्कणं करनिरुद्धपीताम्बरं
क्रमप्रसृतकुन्तलं कलितबर्हभूषं विभो ।
पुनःप्रसृतिचापलं प्रणयिनीभुजायन्त्रितं
मम स्फुरतु मानसे मदनकेळिशय्योत्थितम् ॥ २० ॥

20. May the Lord as He rose out of His
pleasure-bed, with wristlets sweetly resounding,
the (gliding) saffron garment held up in one hand,
with the curls rearranged in order, the peacock-
feather again fastened on the head, half-inclined
again to lie back, upon the arm of His beloved
leaning—may He in this poise shine within my
heart.

स्तोकस्तोकनिरुध्यमानमृदुलप्रस्यन्दिमन्दस्मितं
प्रेमोद्भेदनिर्गळप्रसृमरप्रव्यक्तरोमोद्भमम् ।

श्रोतृश्रोत्रमनोहरव्रजवधूलीलामिथोजल्पितं
मिथ्यास्वाप मुपास्महे भगवतः क्रीडानिमीलदृशः ॥

21. The feigned Sleep of the Lord, with eyes closed sportively, the sweet smile withheld yet little by little gently beaming out, the hair on the body standing on end as token of the joy unrestricted that was being experienced, while with the damsel of Gokula He discoursed love's prattle most delicious to the listening ear—May we contemplate upon it !

विचित्रपत्राङ्कुरशालिबाला-
स्तनान्तरं मौनिमनोन्तरं वा ।
अपास्य बृन्दावनपादपास्य-
मुपास्य मन्य न्न विलोकयामः ॥ २२ ॥

22. Leaving these three—namely the bosom of the maiden (of Gokula) painted with picturesque tints, the innermost mind of the saint rapt in silent meditation, and the foot of the tree in Brindavan—no other place do we behold wherein the Lord to contemplate.*

* Here is one of the poet's favourite allegorical stanzas. To those who are in quest of the Lord there are only three places, says the poet,

सार्थं समृद्धैरमृतायमानै-
 राधमायमानै रुरलीनिनादैः ।
 मूर्धाभिषिक्तं मधुराकृतीनां
 बालं कदा नाम विलोकयिष्ये ॥ २३ ॥

23. Him who among all beautiful persons stands crowned *the* most beautiful—Oh! when may I behold Him piping forth the flute-sounds that flow like a current full of nectar?.

शिशिरीकुरुते कदानु नः शिखिपिञ्छाभरण शिशु र्दशोः ।
 युगलं विगलन्मधुद्रवसितमुद्रामृदुना मुखेन्दुना ॥ २४ ॥

where to find Him ; namely the bosom of the blessed Cowherd-maiden, the mind of the silent Yogi, or the foot of the Tree in Brindavan on whose trunk Sri Krishna is generally described as leaning while playing on his flute. Now the tree that puts forth its shade, and yields its fruit not for its own sake, but for the benefit of other beings irrespective of what they do to it, is typical of the *Karmayogin* who works indifferent to all personal gain or loss, seeking no personal pleasure, avoiding no discomfort. That tree is one place where—Karmayoga is one path by which—we may seek the Lord. The mind of the self-controlled, pledged to silent contemplation, and in that silence realising the Supreme Existence, denotes the very perfection of Jnana yoga. The bosom of the Gopi is the heart of the Lover—who becomes through Bhakti the beloved of Sri Krishna. In what other place, by what other path indeed, may we seek the Lord? The poet's fondness for *Vrityanubrasa*, mid-rhymes, comes out glaringly in the second half of the stanza.

24. When will that Child delight * the two eyes in each of us, Who is adorned with the peacock-plume, on whose moon-like face plays the sweet smile sweeter than flowing honey-drops ?

कारुण्यकर्बुरकटाक्षनिरीक्षणेन
तारुण्यसंवलितशैशववैभवेन ।
आपुष्पता भुवन मद्भुतविभ्रमेण
श्रीकृष्णचन्द्र ! शिशिरीकुरु लोचनं मे ॥ २५ ॥

25. Oh moon-like Sri Krishna ! do thou delight * my eyes, appearing before me with Thy beautiful gracious side-glances; in Thy form uniting the sweetness of Childhood and the grace of youth, while with Thy wondrous manouvres Thou dost imbue the universe with life !

कदा वा कालिन्दीकुवलयदलश्यामलतराः
कटाक्षा लक्ष्यन्ते किमपि करुणावीचिनिचिताः ।
कदा वा कन्दर्पप्रतिभटजटाचन्द्रशिशिराः
किमप्यन्तस्तोषं ददति मुरलीकेलिनिनदाः ॥ २६ ॥

* *lit* make cool, in a hot country like India the native idiom "cool look" or "cool affection" means exactly the same as the English idiom "warm look" or "warm affection."

26. When, oh ! when may I behold (*lit* : may be beheld by me) those glances indescribably sweet with overflowing grace, cast (from eyes) more blue than the *Kuvalayas* (blue lilies) growing in the (blue) waters of the Yamuna ? And when may the Echoes of the flute-sounds, more refreshing than the moon-beams on the head of Mahadeva, the enemy of Cupid, † generate within my heart joy unspeakable ?

अधीर मालोकित मार्द्रजल्पितं
 गतं च गम्भीरविलासमन्थरम् ।
 अमन्द मालिङ्गित माकुलोन्मद-
 स्मितं च ते नाथ वदन्ति गोपिकाः ॥ २७ ॥

† What is the significance here of the poet's comparison between the flute sounds of Sri Krishna and the moon beams on Mahadeva's head ? Through *sounds*, *nadebrahman*—Consciousness, or *jnana*, and through *jnana ananda* is always generated:. The moon's rays also in esoteric parlance denote varying grades of *chaitanya* or consciousness from *amavasya* to *purnima* the sixteen ascending digits denoting the perfecting of *jnana*. Mahadeva bears on his head only the *balachandra* or moon in the third digit ; symbolic of the individual consciousness. That is how Rudra is sometimes spoken of as the *ahankara-devata* the giver of *individuality*, a most necessary stage through which the *jivatma* has to pass before it perfects itself in the *Vaishnava*, the universal consciousness. Sri Krishna's flute-sounds, leading to realisation of Universal Life are therefore spoken of as even more refreshing than the moon-beams on Mahadeva's crest which help to the realisation of individual life.

27. Oh Lord! of Thy (seemingly) timid (childish) glances, of Thy sweet baby-prattle (later), of Thy grand, heroic beautiful gait, of Thy deep embrace, and of Thy exciting, maddening smile—the Gopikas speak † (as personal witnesses).

अस्तोकस्मितभर मायतायताक्षं
निश्शेषस्तनमृदितं व्रजाङ्गनाभिः ।
निस्सीमस्तबकितनीलकान्तिधारं
दृश्यासं त्रिभुवनसुंदरं मह स्ते ॥ २८ ॥

28. Thy dazzling form (*lit*; radiance) laden with smiles, and deep wide eyes, by the cowherd damsels held tightly to their bosoms, and like a blue halo on all sides radiating unbounded lustre—how bewitching to behold It is, how surpassing in beauty all else in the three worlds.

मयि प्रसादं मधुरैः कटाक्षै-
र्वशीनिनादानुचरैर्विधेहि ।

† Some personal trait in each stage of Sri Krishna's life in Gokula in which the Gopikas were intimate co-actors, the poet singles out and describes in this stanza. The timid glance of Sri Krishna in the first stage, while yet a child in the cradle, his baby-talk in the next stage, his gait when he began to walk, then his embraces, and his smiles—these typify the charms of the growing Divine Cowherd Boy.

त्वयि प्रसन्ने किमिहापरैर् न-
स्त्वय्यप्रसन्ने किमि हापरैर् नः ॥ २९ ॥

29. Bless us, oh Lord! with Thy sweet glances keeping time to the sweet sounds of the Flute. Possessed of Thy Grace, what care we for other things below? Bereft of Thy Grace of what avail are other things below?

निबद्धमुग्धांजलि रेष याचे
नीरन्ध्रदैन्योन्नतमुक्तकंठम् ।
दयाम्बुधे देव भवत्कटाक्ष-
दाक्षिण्यलेशेन सकृन्निषिञ्च ॥ ३० ॥

30. Oh Thou Fountain (ocean) of Mercy! with artless folded hands, crying aloud in my helplessness and poverty of spirit, I do beseech Thee and pray: "with one least little touch of grace beaming from thine eyes, do thou embalm me, oh Lord!"

पिञ्छावतंसरचनोचितकेशपाशे
पीनस्तनीनयनपङ्कजपूजनीये ।
चन्द्रारविन्दविजयोद्यतवक्त्रबिम्बे
चापल्य मेति नयनं तव शैशवे नः ॥ ३१ ॥

31. That Child-form of Thine with curls on the head clustering to be decked with the peacock-feather, and with a face in light and beauty surpassing the moon or the lotus, our eyes long to behold even as of old the eyes of the fair-bosomed cowherdesses beheld and adored.

त्वच्छैशवं त्रिभुवनान्द्रुत मित्यवैमि
यच्चापलं च मम वागविवादगम्यम् ।
त त्किं करोमि विरणन्मुरळीविलास-
मुग्धं मुखाम्बुज मुदीक्षितु मीक्षणाभ्याम् ॥ ३२ ॥

32. I am aware that Thy childhood is the Wonder (being beyond comprehension) of the three worlds ; and yet I feel a longing, defying all powers of expression, that with my two eyes I should behold, oh Thou wondrous Flute-player, Thy artless lotus-face : what shall I do ?

पर्याचितामृतरसानि पदार्थभङ्गी
वल्लूनि वल्लितविशालविलोचनानि ।
बाल्याधिकानि मदवल्लवभावितानि
भावे लुठन्ति सुदृशां तव जल्पितानि ॥ ३३ ॥

33. In Thy Child-talk, what words fell sweet like the essence of nectar, arranged in combinations capable of surprisingly beautiful meanings, beyond the powers of ordinary Child-hood, which the cowherds madly (with devotion to Thee) listened to, those words in the minds of the fair-eyed damsels (of Gokula)-roll on (are constantly remembered).

पुरः प्रसन्नेन मुखेन्दुतेजसा
पुरोऽवतीर्णस्य कृपामहाम्बुधेः ।
तदेव लीलामुरळीरवामृतं
समाधिविघ्नाय कदानु मे भवेत् ॥ ३४ ॥

34. Of that great Ocean of Mercy incarnating in front of me with a face pleasant like moonlight, when will the sweet sounds of the sporting flute once more cause a break in my Concentration ? †

† Here the word *Samadhi* (Concentration) suggests a world of ideas. It is the highest stage of *Raja yoga*, wherein the purified, self-controlled aspirant transcends all the limitations of the lower mind and gets into unbroken God-Consciousness. In *Samadhi* the buddhi (super-mind) holds absolutely to One object (to the exclusion of all else). The least diversion towards any other object causes a break in Concentration. Here the poet, by a play on the words, wants his Concentration to be broken : but by what ? By the *puro-vatara*, by the appearance in flesh and blood of that Idea which in fact he is deeply contemplating upon. The flute sounds, again, as noted already, are the symbols of Universal consciousness. The break therefore would here mean the highest consummation of his *Samadhi*.

भावेन मुग्धचपलेन विलोकेन
 मन्मानसे किमपि चापल मुद्रहन्तम् ।
 लोलेन लोचनरसायन मीक्षणेन
 लीलाकिशोर मुपगूहितु मुत्सुकोऽसि ॥ ३५ ॥

35. Him who by His grace, and by His artless restless glances, has in my mind generated an indescribable longing, That seeming Child, whose sight is balm immortal to the eyes,—how I long with my loving eyes to embrace !

अधीरविम्बाधरविभ्रमेण
 हर्षाद्रिवेणुस्वरसम्पदा च ।
 अनेन केनापि मनोहरेण
 हा हन्त हा हन्त मनो धिनोति ॥ ३६ ॥

36. By this captivating Something, by the fascination of Its sweet moving lips, and by the wealth of Its flute-sounds maddening the hearer with delight, my mind is tossed into ecstatic longing.

याव च मे निखिलमर्मदृढाभिघात-
 निस्सन्धिवन्धन मुदेति नवोपतापः ।

तावद्विभो भवतु तावक्वक्त्रचन्द्र-

चन्द्रातपद्विगुणिता मम चित्तधारा ॥ ३७ ॥

37. Ere the time comes when approaching death-pangs by striking hard on all the vital centres cause the loosening of the joints of life, Oh Lord, may the current of my mind be doubly gathered in the sweet grace of Thy moon-like face.

याव न्न मे नरदशा दशमी दृशोऽपि

रन्ध्रा दुदेति तिमिरीकृतसर्वभावा ।

लावण्यकेळिभवनं तव ताव देतु

लक्ष्म्याः समुत्कणितवेणु मुखेन्दुचिम्बम् ॥ ३८ ॥

38. Ere the tenth stage of life (old age) when all things get deeply darkened in the mind (are forgotten), even from the eye-holes begins to depart (and leaves me quite blind in body as in mind)—ere that time Oh Lord, may Thy Moon-like face sweet with the resonance of the flute, which the Goddess of Beauty has made her veritable pleasure-house, appear before me !

आलोललोचनविलोकितकेळिधारा-

नीराजिताग्रसरणेः करुणाम्बुराशेः ।

आर्द्राणि वेषुनिनदैः प्रतिनादपूरै-
राकर्णयामि मणिनूपुरशिञ्जितानि ॥ ३९ ॥

39. Of the Lord whose boundless grace in its early manifestation appears through the bewitching beauty of the rolling eyes, the sounds of the precious anklets accompanying (while dancing and keeping time to) the reverberating music of the flute, I do hear.

हे देव हे दयित हे जगदेकबन्धो
हे कृष्ण हे चपल हे करुणैकसिन्धो ।
हे नाथ हे रमण हे नयनाभिराम
हा हा कदा नु भवितासि पदं दृशोर्मे ॥ ४० ॥

40. Oh God! Beloved! sole Relation of (in) all the world, Oh Krishna, loving one! Sole Fountain of Mercy! Oh Lord! Companion! Delight of mine eyes! when, oh! when wilt Thou become the object of my eyes' realisation?

अमू न्यधन्यानि दिनान्तराणि
हरे त्वदालोकन मन्तरेण ।
अनाथबन्धो करुणैकसिन्धो
हा हन्त हा हन्त कथं नयामि ॥ ४१ ॥

41. Oh Thou Friend of the lord-less, sole Ocean of grace, how, oh how, shall I spend these intervening hapless days when I shall not have sight of Thee.

किमिव शृणुमः कस्य ब्रूमः कथं कृत माशया
 कथयत कथं धन्या मन्यामहे हृदयेशयम् ।
 मधुरमधुरस्मेराकारे मनोनयनोत्सवे
 कृपणकृपणा कृष्णे तृष्णा चिरं वत लम्बते ॥ ४२ ॥

42. Oh ye blessed ones! (who have realised the bliss of beholding Sri Krishna) say to what revelation may we harken, unto whom and how may we tell our plight and disappointment; oh tell us how we may think of Him that has taken possession of our hearts; for alas! long and abject has been our hankering for (to behold) Krishna, the Supreme Delight of the eye and the mind, whose form is beyond description enchantingly sweet.

आभ्यां विलोचनाभ्या-
 मम्बुजदलललितलोचनं बालम् ।
 द्वाभ्या मपि परिरन्धुं
 दूरे मम हन्त दैवसामग्री ॥ ४३ ॥

43. Alas that even Heaven's aid lies so far away from me wherewith alone with these two eyes of mine I may behold that wondrous Child whose eyes are charming like the lotus leaf !

अभ्रान्तस्मित मरुणारुणाधरोष्ठं
हर्षार्द्रद्विगुणमनोज्ञवेणुगीतम् ।
विभ्राम्यद्विपुलविलोचनार्धमुग्धं
वीक्षिष्ये तव वदनाम्बुजं कदा नु ॥ ४४ ॥

44. Thy lotus-face, with its ceaseless smiles, and the lovely red lower-lip, whence flow flute-sounds joyously struck and therefore doubly sweet, with the wide rolling half-open eyes artlessly enchanting,—ah when shall I behold it ?

लीलायताभ्यां रसशीतलाभ्यां
नीलारुणाभ्यां नयनाम्बुजाभ्यां ।
आलोकये दद्भुतविभ्रमाभ्याम्
बालः कदा कारुणिकः किशोरः ॥ ४५ ॥

45. Oh ! when will that Compassionate Child look at me with its (two) graceful lotus eyes over-

flowing with love, bluish and red-tinged, and strangely rolling and bewitching ?

बहुलचिकुरभारं बद्धपिञ्छावतंसं
चपलचपलनेत्रं चारुबिम्बाधरोष्ठम् ।
मधुरमृदुलहासं मन्थरोदारलीलं
मृगयति नयनं मे मुग्धवेषं मुरारेः ॥ ४६ ॥

46. My eye is in quest of that fascinating guise of Murari (Sri Krishna) in which He appears with deep clustering curls, the peacock-plume fastened as adornment thereon, with rolling eyes, and fine delicious lips, with enchanting smiles and gracious sportive limbs.

बहुलजलदच्छायाचोरे विलासभरालसं
मदशिखिशिखालीलोत्तंसं मनोज्ञमुखाम्बुजम् ।
क मपि करुणापाङ्गोदग्रप्रसन्नजगज्जडं
मधुरिमपरीपाकोद्रकं वयं मृगयामहे ॥ ४७ ॥

47. We are in quest of that indescribable supreme Manifestation of Sweetness which by Its compassionate side-glances quickens into life the stupour of all the worlds, and which incarnating in a hue deeper than that of clouds enmassed, stands

laden with grace, with charming lotus-face, adorned
on the crest with the plume of the adult peacock.

परामृश्यं दूरे परिषदि मुनीनां व्रजवधू-
दृशां दृश्यं शश्वत्त्रिभुवनमनोहारिवपुषम् ।
अनामृश्यं वाचा मनिदमुदयाना मपि कदा
दरीदृश्ये देवं दरदलितनीलोत्पलनिभम् ॥ ४८ ॥

48. Him who in the assemblage of sages
stands far off as the Goal to be reached, but to the
eyes of the damsels of Vraja is the object of con-
stant perception, † whose form, so bewitching in
all the three worlds, even by words of superhuman
origin (of the revealed Veda) is indescribable—The
God whose Form is lustrous like the half-opened
blue lily—when shall I constantly behold Him (to
my content) ?

लीलाननाम्बुज मधीर मुदीक्षमाणं
नर्माणि वेणुविवरेषु निवेशयन्तम् ।

† The Superiority of the path of *Bhakti* to the path of *Jnana*
in the matter of immediate realisation is here described by the poet. To
the sages engaged in penance, in self-control, Sri Krishna is the distant
Goal to be reached ; but by the loving *Gopikas* He is seen as constant
Companion.

डोलायमाननयनं नयनाभिरामं

देवं कदानु दयितं व्यतिलोकयिष्ये ॥ ४९ ॥

49. Oh when shall I behold the Lord, the Beloved with His sportive lotus-face, and (seemingly) timid glances, as on His flute He sings out the secret loves and sallies of Gokula, and with His rolling eyes captivates the beholder ?

लग्नं मुहुर्मनसि लम्पटसंप्रदायि

लेखाविलेखनरसज्ञमनोज्ञवेषम् ।

लज्जन्मृदुसितमधुरूपिताधरांशु-

राकेन्दुलालितमुखेन्दु मुकुन्दबाल्यम् ॥ ५० ॥

50. Incessantly fascinating my mind, and engraven deep thereon lies the picture of Mukunda's Boyhood which with the delicious underlip bedecked with gentle shy smiles, and with face resplendent like the full moon, stands as the perfect charming Model for painters to paint.

अहिमकरकरनिकरमृदुमृदितलक्ष्मी-

सरसतरसरासिरुहसदृशदृशि देवे ।

व्रजयुवतिरतिकलहविजयिनिजलीला-
मदमुदितवदनशशिमधुरिमणि लीये ॥ ५१ ॥

51. I am lost in (contemplation of) the God whose eyes are beautiful like the lotus awakened to splendour by the blaze of sunrays; whose face overflowing with sweetness reveals the excessive delight of His wondrous dealings in successfully making up the love-quarrels of the maidens of Vraja. *

करकमलदरदलितललिततरवंशी
कलनिनदगळदमृतघनसरसि देवे ।
सहजरसभरभरितदरहसितवीथी-
सततवहदधरमणिमधुरिमणि लीये ॥ ५२ ॥

52. I am lost in (contemplation of) the God who is the very Fountain whence flows the nectar-like current of sweet sounds from the graceful bamboo (flute) gently bending to the pressure of

* This and the next two stanzas, written in what may be called a dancing measure, reveal the poet's wonderful wealth of language and imagery. It is impossible to bring out in any translation the surpassing melody of the original lines. The expression *liye* (I am lost) signifies the mind's complete concentration or *Samadhi*.

his lotus-hands; and in whose beautiful underlip bedecked perpetually with the most natural and graceful of smiles, lies treasured up the very essence of Sweetness.

कुसुमशरशरसमरकुपितमदगोपी-
कुचकलशघुसृणरसलसदुरसि देवे ।
मदलुलितमृदुहसितमुषितशशिशोभा-
मुहुरधिकमुखकमलमधुरिमणि लीये ॥ ५३ ॥

53. I am lost in (contemplation of) the God who is adorned on the chest with *kunkuma* streaks transferred from the breasts of angry Gopis assailing Him in mad love, and on whose lotus-face the smile of full-blown youth shines more resplendant than the light of the (full) moon.

आनम्रा मसितभ्रुवो रूपचिता मक्षीणपक्ष्माङ्कुरे-
ष्वालोला मनुरागिणो नयनयो राद्रा मृदौ जल्पते ।
आताम्रा मधरामृते मदकला मम्लानवंशीरवे-
ष्वाशास्ते मम लोचनं व्रजशिशो मूर्तिं जगन्मोहिनीम् ॥

54. My eye desires (to behold) that lovely shape of the Cowherd Child that is most

bewitching in the three worlds, which over the black eyebrows is slightly bent, well-set in the fair eyelashes, and in the two loving eyes is full of motion, kindly in its speech, reddish in the lower lip, and in the spirited flute-sounds full of maddening sweetness.

तत्कैशोरं तच्च वक्त्रारविन्दं
तत्कारुण्यं ते च लीलाकटाक्षाः ।
तत्सौन्दर्यं सा च मन्दस्मितश्रीः
सत्यं सत्यं दुर्लभं दैवतेषु ॥ ५५ ॥

55. That (wonderful) childhood, that lotus-face, that (supreme) grace, those charming glances, that (matchless) beauty, and that sweetness of smile (which are characteristics of Sri Krishna)—truly, truly among the gods nought of all this can be found.

विश्वोपप्लवशमनैकबद्धदीक्षं
विश्वासस्तबकितचेतसां जनानाम् ।
पश्यामः प्रतिनवकान्तिकन्दलार्द्रं
पश्यामः पथि पथि शैशवं मुरारेः ॥ ५६ ॥

56. On every through-fare (in my imagination) I behold the child-form of Murari which

every moment shines in new beauty, that has incarnated for the sole purpose of removing every hardship of those whose minds blossom with unshakable Faith in His grace.

मौलि श्रन्द्रकभूषणा मरकत स्तम्भाभिरामं वपु-
र्वक्त्रं चित्रविमुग्धहासमधुरं बाले विलोले दृशौ ।
वाच शैशवशीतला-मदगजश्लाघ्या विलासस्थिति-
र्मन्दं मन्द मये ! क एष मधुरावीथी मितो गाहते ॥

57. His crest is adorned with the peacock-feather, His body shines (blue) like a pillar of azure-stone; His face is charming with lively artless smiles; His eyes are wildly rolling; His words are delicious in the full sweetness of childhood; and (though a mere boy) His posture bears the strength of an elephant: tell me now, oh maiden! who is this that thus with slow steps, enters into the thorough-fare of Mathura †?

पादौ पादविनिर्जिताम्बुजवनौ पद्मालयालङ्कृतौ
पाणी वेणुविनोदनप्रणयिनौ पर्याप्तशिल्पभ्रियौ ।

† This is supposed to be addressed by some spectator to a maiden standing by, on the first day of Sri Krishna's entry into the city of Mathura. Sri Krishna, we should suppose, has not yet encountered and destroyed Kamsa, and made Himself wellknown to all.

बाहू दोहदभाजनं मृगदृशां माधुर्यधारा गिरो
वक्त्रं वाग्विभवातिलङ्घित महो ! बालं किं मेत न्महः ॥

58. The (two) feet a tithe of whose lustre outbids the splendour of a forest of lotuses, are adorned by Goddess Lakshmi (who has taken her abode there); the (two) hands which delight in playing on the flute appear the very perfection of artistic beauty; the (two) arms are vitalisers of the loving fair-eyed Gopis; the words are currents of sweetness; the face in beauty surpasses all powers of speech: oh! what may this Radiance be that has taken the form of a child?

बर्हं नाम विभूषणं बहुमतं वेषाय शेषै रलं
वक्त्रं द्वित्रविशेषकान्तिलहरीविन्यासधन्याधरम् ।
शीलै रल्पधिया मगम्यविभवैः शृङ्गारभङ्गीमयं
चित्रं चित्र महो विचित्र महो चित्रं विचित्रं महः ॥

59. In dressing Him a single peacock feather is enough adornment; no other ornaments are needed; the face shines bewitching with just two, three lustrous dots placed on the chin; thus with traits hard to be realised by average intellects, He

comes out as the very essence of loveliness. Oh, the wonder ! the great wonder of His wonderful Radiance !

अग्रे समग्रयति कामपि केलिलक्ष्मी-
मन्यासु दिक्ष्वपि विलोचन मेव साक्षि ।
हा हन्त हस्त मथ दूर महो कि मेत-
दासी त्किशोरमय मम्ब ! जगत्त्रयं मे ॥ ६० ॥

60. In front of me He sports in a perfectly bewitching manner ; and in all other directions also : my eyes are witness to it ; yet my hand outstretched (to catch Him) lies far away :—what a wonder was this ! to me the triple-worlds are full of the Child-form. †

चिकुरं बहुलं विरलं भ्रमरं
मृदुलं वचनं विपुलं नयनम् ।
अधरं मधुरं वदनं ललितं
चपलं चरितन्नु कदाऽनुभवे ॥ ६१ ॥

61. The knotted hair that is dense, the curls that hang on the forehead, the speech sweet to

† The poet by continued contemplation gets into *samadhi*, and beholds the worlds as filled with Krishna everywhere ; the *Gopis* through love beheld likewise ; and so too did Kamsa through fear ! Cf. what the *Ithagavata Purana* says of the terrified Kamsa " Sitting, entering, dining, going about, always thinking, of Hrishikesa he beheld Him everywhere. "

hear, the eye glowing wide, the underlip juicy sweet, the face most lovely, and the bearing (towards the Gopikas) all wayward (apparently)—all this when shall I (personally) experience?

परिपालय नः कृपालये-
 त्यसकृ जल्पित मात्मबान्धवः ।
 मुरलीमृदुलस्वनान्तरे
 विभु राकर्णयिता कदा नु नः ॥ ६२ ॥

62. He that is closest kindred unto me, in response to my ceaseless crying out “Oh Thou Fountain of Mercy! Save me!”—in the midst of his ravishing flute-sounds, when will He harken unto me?

कदा नु कस्यां नु विपद्दशायां
 कैशोरगन्धिः करुणाम्बुधिर्नः ।
 विलोचनाभ्यां विपुलायताभ्यां
 व्यालोकयिष्य निषयीकरोति ॥ ६३ ॥

63. When, in what dire plight will He, the Ocean of Mercy, with the fragrance of childhood wafting around Him, with both his large, wide eyes behold me and make me the object of his grace?

मधुर मधरबिम्बे मञ्जुलं मन्दहासे
 शिशिर ममृतवाक्ये शीतलं दृष्टिपाते ।
 विपुल मरुणनेत्रे विश्रुतं वेणुनादे
 मरकतमणिनीलं बाल मालोक्ये नु ॥ ६४ ॥

64. With delicious underlip, Him who smiles sweetly, who in His talk is most gentle, in His look most kind, deep in His reddish eyes, in His flute-sounds well-known—the child blue-hued like the azure-stone, shall I indeed behold Him ?

माधुर्या दपि मधुरं
 मन्मथतातस्य किमपि कैशोरम् ।
 चापल्या दपि चपलं
 चेतो मम हरति हन्त किं कुर्मः ॥ ६५ ॥

65. The wondrous Child-form of Him from whom Cupid sprang, sweeter than all Sweetness, livelier than all Liveliness, overpowers my mind—what shall I do (to regain balance of mind) ?

वक्षःस्थले च विपुलं नयनोत्पले च
 मन्दस्मिते च मृदुलं मदजल्पिते च ।
 बिम्बाधरे च मधुरं मुरळीरवे च
 बालं विलासनिधि माकलये कदा नु ॥ ६६ ॥

66. Him who is broad in the chest and in the blue eyes, gentle in His sweet smile and prattling speech, sweet in His underlip and in the music of the flute, that perfectly fascinating Child—when shall I behold Him ?

आर्द्रावलोकितदयापरिणद्धनेत्र-
माविष्कृतस्मितसुधामधुराधरोष्ठम् ।
आद्यं पुमांस मवतंसितबर्हिर्बर्ह-
मालोकयन्ति कृतिनः कृतपुण्यपुञ्जाः ॥ ६७ ॥

67. Him the Lord Primaeval, now incarnate (as Krishna) with eyes full of kindliness and full of Grace, with sweet lips curved in gentle smiles, adorned on His crest with the peacock-plume—Him blessed souls now behold as the fruit of countless virtues done (in past births).

मारः स्वयं नु मधुरद्युतिमण्डलं नु
माधुर्यमेव नु मनोनयनामृतं नु ।
वाणीमृजा नु मम जीवितवल्लभो नु
बालोऽय मभ्युदयते मम लोचनाय ॥ ६८ ॥

68. Is He verily the God of Love ? or the storehouse of all sweet radiance ? or sweetness itself incarnate ? or ambrosia of the mind's eye ?

Is He the holy Inspirer of speech or the Lord beloved of my heart?—this wondrous Child that discovers Himself before my eyes?

बालोऽयं मालोलविलोचनेन
वक्त्रेण चित्रीकृतदिङ्मुखेन ।
वेषेण घोषोचित भूषणेन
मुग्धेन दुग्धे नयनोत्सुकं नः ॥ ६९ ॥

69. This wondrous Child with his roving deep eyes, with His innocent face picturing, as it were, the beauty all around, in the simple guise and adornment appropriate to a cowherd, ravishes my eye.

आन्दोलिताग्रभुज माकुलनेत्रलील-
मार्द्रसितार्द्रवदनाम्बुजचन्द्रविम्बम् ।
शिञ्जानभूषणशतं शिखिपिञ्छमौलिं
शीतं विलोचनरसायन मभ्युपैति ॥ ७० ॥

70. Before me appears the sweet Ambrosia of all eyes, Its forearms moving freely, Its eyes enchantingly rolling about, Its moonlike face radiant with sweet smiles, Its body adorned with many resounding ornaments, and crested with the peacock-plume.

पशुपालबालपरिषद्विभूषणं
 शिशु रेष शीतलविलोललोचनः ।
 मृदुलस्मितार्द्रवदनेन्दुसंपदा
 मदयन्मदीयहृदयं विगाहते ॥ ७१ ॥

71. Plunges deep into my maddened heart
 this most precious Gem among the band of cow-
 boys, this beautiful Child with His ravishing looks,
 His face richly beaming with sweet smiles.

तदिदं मुपनतं तमालनीलं
 तरलविलोचनतारकाभिरामम् ।
 मुदितमुदितवक्त्रचन्द्रबिम्बं
 मुखरितं वेषुविलासजीवितं मे ॥ ७२ ॥

72. Here before me blazes forth this
 Radiance blue-hued like the Tamala tree, fascina-
 ting with Its tremulous star-like eyes,—Its moon-
 face full of delight, this Life of the magic sounding
 flute.

चापल्यसीम चपलानुभवैकसीम
 चातुर्यसीम चतुराननशिल्पसीम ।
 सौरभ्यसीम सकलाद्भुतकेळिसीम
 सौभाग्यसीम तदिदं ब्रजभाग्यसीम ॥ ७३ ॥

73. The very hall-mark of liveliness, perfection fashioned out of the hands of the Goddess of Beauty, Skill supreme, of the artist Brahma creation *par excellent*, full of Fragrance, the very abode of wondrous sportiveness, the Crown of Grace and the crowning measure of the blessedness of Gokula—here It is!

माधुर्येण द्विगुणशिशिरं वक्त्रचन्द्रं वहन्ती
वंशीवीथीविगळदमृतस्रोतसा सेचयन्ती ।
मद्भाणीनां विहरणपदं मत्तसौभाग्यभाजां
मत्पुण्यानां परिणति रहो नेत्रयो स्सन्निधत्ते ॥ ७४ ॥

74. Doubly Gracious with sweetness beaming from the moon-like face, flooding all the worlds with the nectar of melody that flows from the flute—before my eyes incarnates in full measure the Fruit of all my richly ripened meritorious acts; Which indeed has become the inspiring subject of my poesy.

तज्जसेऽस्तु नमो धेनुपालिने लोकपालिने ।
राधापयोधरोत्सङ्गशायिने शेषशायिने ॥ ७५ ॥

75. Salutations unto the wondrous Radiance that is the Protector of the cows, Protector likewise of all the worlds, that reclines upon the supreme

Adishesha, and on the lap and bosom of the beloved Radha.

धेनुपालदयितास्तनस्थली-
धन्यकुङ्कुमसनाथकान्तये ।

वेणुगीतगतिमूलवेधसे

तेजसे त दिद मों नमो नमः ॥ ७६ ॥

76. Aum ! salutations I offer unto the Radiance supreme, Primal Inspirer of Divine Wisdom resounding through the flute—that shines with lovely *kunkuma* streaks transferred unto It from the bosoms of the beloved cowherdesses. *

मृदुक्वणन्नूपुरमन्थरेण बालेन पादाम्बुजपल्लवेन ।

अनुक्वणन्मञ्जुलवेणुगीत मायाति मे जीवित मात्तकेलि ॥

77. The inspiring Life of my heart, delighting in sports, incarnates and walks slowly with anklets gently resounding ; walks with the lotus-feet of a child, holding the sweet resonant flute (in Its hand).

सोऽयं विलासमुरळीनिनदामृतेन

सिञ्च न्नुदञ्चित मिदं मम कर्णयुग्मम् ।

आयाति मे नयनबन्धु रनन्यबन्धु-

रानन्दकन्दकितकेलिकटाक्षलक्षः ॥ ७७ ॥

* The Primal Radiance is colourless ; but gets dyed with the love of Its *bhaktas*.

78. Here comes the Delight of mine eyes,
the Protector of the helpless, his side-glances cast
about in profound exuberance of joy, with the
ravishing Music of his Magic flute filling my two
ears that feel delight in nought else.

दूरा द्विलोकयति वारणखेलगामी
धाराकटाक्षमरितेन विलोचनेन ।
आरादुपैति हृदयङ्गमवेणुनाद-
वेणीदुधेन दशनावरणेन देवः ॥ ७९ ॥

79. From afar, walking with the gait of an
elephant cub, with eyes full of sweet glances He
beholds me ; yea, the Lord approaches me pouring
forth most rapturous strains from the flute that
screens His beautiful teeth.

त्रिभुवनसरसाभ्यां दीप्तभूषापदाभ्यां
दृशि दृशि शिशिराभ्यां दिव्यलीलाकुलाभ्याम् ।
अशरणशरणाभ्या मद्भुताभ्यां पदाभ्या-
मयमय मनुकूजद्वेणु रायाति देवः ॥ ८० ॥

80. Here comes, here and here, the Lord
with the resonant flute, with marvellous strides
affording shelter to the shelterless, enrapt in sweet

sports, gentler and gentler at each glance, wearing befittingly dazzling ornaments, and flooding the three worlds with Grace.

सोऽयं मुनीन्द्रजनमानसतापहारी
 सोऽयं मद्व्रजवधूवसनापहारी ।
 सोऽयं तृतीयभुवनेश्वरदर्पहारी
 सोऽयं मदीयहृदयाम्बुरुहापहारी ॥ ८१ ॥

81. This is He who dispels all anguish from the hearts of sages ; this is He who deprives the maddened damsels of Vraja of their garments ; (gross physical vestures) this is He who has humbled the pride in the mind of Indra, the Ruler of the third world ; yea ! this is He who has stolen away the lotus of my heart !

सर्वज्ञत्वे च मौढ्ये च सार्वभौम मिदं मम ।
 निर्विशं भयनं तेजो निर्वाणपद मश्नुते ॥ ८२ ॥

82. Quite rapt with this radiant form which is supreme in omniscience and in artless beauty, my eyes transport me into beatitude.

कृष्णानमेत त्पुनरुक्तशोभ-
 मुष्णेतारांशो रुदयं मुखेन्दोः ।
 तृष्णाम्बुराशिं द्विगुणीकरोति
 कृष्णाह्वयं किञ्चन जीवितं मे ॥ ८३ ॥

83. This indescribable Delight and Life of my heart known by the name of Krishna with Its moonlike face making the shining moon but a (faint) duplicate, doubles the measure of my measureless (ocean-like) longing !

त देत दाताम्रविलोचनश्री-
 सम्भाविताशेषविनम्रवर्णम् ।
 मुहुर्गुरारे र्मधुराधरोष्ठं
 मुखाम्बुजं चुम्बति मानसं मे ॥ ८४ ॥

84. The lotus-face of Murari, charming with its sweet lips with its reddish glances conferring grace upon the whole world of supplicants,—my mind drinks it deep again and again.

करौ शरदुदञ्चिताम्बुजविलासशिक्षागुरु
 पदौ विबुधपादपप्रथमपल्लवोलङ्घिनौ ।
 दृशौ दम्भितदुर्मदत्रिभुवनोपमानश्रियौ
 विलोकय विलोचनामृत महो महच्छैशवम् ॥ ८५ ॥

85. The two hands imparting lessons in charm, as it were, unto the lotus full blown in autumn ; the two feet surpassing in tenderness the first fresh offshoots on the tree of heaven ; the two eyes excelling in loveliness aught that in the three worlds bears right title to beauty ; behold this wondrous Child-form ambrosial to view ; do thou behold, Oh mine eye !

आचिन्वान महन्यहन्यहनि साकारान् विहारक्रमा-
नारुन्धान मरुन्धतीहृदय मप्यार्द्रसितास्यश्रिया ।
आतन्वान मनन्यजन्मनयनश्लाघ्या मनर्घ्या दशा-
मामन्दं व्रजसुन्दरीस्तनतटीसाम्राज्य मुञ्जृम्भते ॥ ८६ ॥

86. The Beauty incarnate which reigns supreme in the bosoms of the Gopikas from day to day which puts forth ever new and fascinating activities ; which by the charm of its smiling face causes strange fancies to arise even in the heart of an Arundhati (the typical wife whose heart was wholly given to devotion to her husband) ; which assumes such a fascinating guise as appears marvellous even in the eye of Cupid—That swiftly, before mine eyes, appears.

समुच्छ्रसितयौवनं तरलशैशवालङ्कृतं
मदच्छुरितलोचनं मदनमुग्धहासामृतम् ।

प्रतिक्षणविलोभनं प्रणयपीतवंशीमुखं

जगत्त्रयविमोहनं जयति मामकं जीवितम् ॥ ८७ ॥

87. Each moment more and more bewitching, the delicious flute resounding in Its mouth, Its budding youth blending in charm and loveliness with lingering child-hood, Its eyes beaming forth with love, on Its face the sweet smiles spreading—stand thus the Fascination of all the three worlds, the Life and Delight of my heart,

चित्रं तदेत चरणारविन्दं

चित्रं तदेत नयनारविन्दम् ।

चित्रं तदेत द्वदनारविन्दं

चित्रं तदेत त्पुन रम्ब ! चित्रम् ॥ ८८ ॥

88. Beautiful is the lotus-like foot ; beautiful the lotus-like eye ; beautiful the lotus-like face—beautiful, wondrously beautiful and strange !

अखिलभुवनैकभूषण-

मधिभूषितजलधिदुहितकुचकुम्भम् ।

व्रजयुवतीहारावलि-

मरकतनायक महामार्गे वन्दे ॥ ८९ ॥

89. The sole Adornment of all the worlds, the adornment supreme in the bosom of the Goddess of Beauty, and in the string of pearls cast around the necks of the maidens of Gokula, the central Azure-stone—unto It I bow.

कान्ताकचग्रहणविग्रहबद्धलक्ष्मी-
खण्डाङ्गरागरसरञ्जितमञ्जुलश्रि ।
गण्डस्थलीमुकुरमण्डलखेलमान-
घर्माङ्कुरं किमपि खेलति कृष्णतेजः ॥ ९० ॥

90. The indescribable splendour of Sri Krishna shines forth enhanced in loveliness by streaks of splendour cast from the body of the Goddess of beauty, as in the course of the braid-interwinning dance She bent down upon Him, while drops of perspiration flashed on the glass-like radiant cheeks.

मधुरं मधुरं वपु रस्य विमो-
र्मधुरं मधुरं वदनं मधुरम् ।
मधुगन्धि मृदुस्मित मेत दहो
मधुरं मधुरं मधुरं मधुरम् ॥ ९१ ॥

91. Beautiful ; beautiful is the Lord's form ;—
beautiful, beautiful His face—and His sweet smiles,

with honey-drops fragrant, how beautiful, beautiful,
beautiful all round !

शृङ्गाररससर्वस्वं शिखिपिञ्छविभूषणम् ।
अङ्गीकृतनराकार माश्रये भुवनाश्रयम् ॥ ९२ ॥

92. This Quintessence of all that is lovely,
bedecked with the peacock-feather, That has
deigned to incarnate as man, this Refuge of all the
worlds—I take refuge in.

नाद्यापि पश्यति कदाचन दर्शनेन
चित्तेन चोपनिषदा सुदृशां सहस्रम् ।
स त्वं चिरं नयनयो रनयोः पदव्यां
स्वामिन् ! कदा नु कृपया मम सन्निधत्से ॥ ९३ ॥

93. Thou, whom yet among thousands of wise
men not even one has yet beheld whether directly,
or mentally or through sacred word—when wilt
Thou, Oh Lord, out of thy Grace, before these two
eyes of mine verily take Thy stand ?

केयं कान्तिः केशव ! त्वन्मुखेन्दोः
कोऽयं वेषः कोऽपि वाचा मभूमिः ।
सयं सोऽयं स्वादुता मञ्जुलभ्रीः
भूयो भूयो भूयश स्त्वां नमामि ॥ ९४ ॥

94. Whence be This dazzling light, oh Kesava ! from Thy moonlike face ? how indescribable ? how past all power of speech this fascinating costume of Thine ! Here it is—here it is, the Sweetness—the Loveliness perfect. So unto Thee again, again, and again I bow !

वदनेन्दुविनिर्जित शशशी
दशधा देव ! पदं प्रपद्य ते ।
अधिकां श्रिय मश्नुते तरां
तव कारुण्यविजृम्भितं कियत् ॥ ९५ ॥

95. By Thy moon-like face, the moon, Oh Lord ! (in beauty) surpassed, casts himself at thy feet ten times, (at each toe) ; and there regains still greater splendour ! How marvellous is Thy Grace ?

तत्त्वन्मुखं कथं मिवाब्जसमानकक्ष्यं
वाङ्माधुरीबहुलपर्वकळासमृद्धम् ।
त त्किं ब्रुवे किं मपरं भुवनैककान्तं
यस्य त्वदाननसमा सुषमा सदा स्यात् ॥ ९६ ॥

96. In sweetness of speech shaped like the full-orbed moon, how can Thy face be said to resemble the lotus flower ? (The lotus blossom

and the full moon do not co-exist!) How then shall I describe? what other object is there, supremely beautiful in all the world, that can be said always to possess the charms of Thy face?

शुश्रूषसे यदि वचः शृणु मामकीर्णं
पूर्वे रपूर्वकविभिर्न कटाक्षितं यत् ।
नीराजनक्रमधुरं भवदाननेन्दोः
निर्व्याजं मर्हति चिराय शशिप्रदीपः ॥ ९७ ॥

97. If you will please harken, listen to me as I say something unsung by older poets : Before Thy moon-like face, the lantern-like moon unhesitatingly deserves for long to be passed round as a mark of homage.

अखण्डनिर्वाणरसप्रवाहै-
र्विखण्डिताशेषरसान्तराणि ।
अयन्त्रितेद्वान्तसुधार्णवानि
जयन्ति शीतानि तव स्मितानि ॥ ९८ ॥

98. By their overflow of unlimited delight excelling the sweetness of all other joys, nay easily surpassing the very ocean of nectar, Thy bewitching smiles flash forth.

कामं सन्तु सहस्रशः कतिपये सारस्यधौरेयकाः
 कामं वा कमनीयतापरिणतिस्वाराज्यवद्ध्रताः ।
 तै नैवं विवदामहे नच वयं देव ! प्रियं ब्रूमहे
 यत्सत्यं रमणीयतापरिणति स्त्वय्येव पारं गता ॥ ९९ ॥

hics 99. Thousands of men well-versed in the science of Beauty—let them be ; likewise those who unto the realisation of supremest loveliness (elsewhere) stand pledgd : with them I have no quarrel ; nor indeed do I seek to flatter thee, oh lord ! But the truth verily is this, that in Thee alone doth culminate the essence of supreme Beauty !

मन्दारमूले मदनाभिरामं
 बिम्बाधरापूरितवेणुनादम् ।
 गोगोपगोपीजनमध्यसंस्थं
 गोपं भजे गोकुलपूर्णचन्द्रम् ॥ १०० ॥

100. The Cowherd I worship—the moon-like Delight of Gokula, who at the foot of the Mandara tree stands charming like the God of love, filling the flute with the sweet breath of His lips, surrounded by cows, cowherds, and cowherdresses.

गलुद्धीडा लोला मदनवनिता गोपवनिता
 मधुस्फीतं गीतं किमपि मधुरा चापलधुरा ।
 समुज्जृम्भा गुम्भा मधुरिमगिरां मादृशगिरां
 त्वयि स्थाने जाते धरति चपलं जन्म च फलम् ॥

101. Thou having duly incarnated, the maidens of Gokula, unabashed, though with minds agitated, have become worshippers at the altar of Love; the music of the flute has become honeyed strangely; Thy wayward ways have got the crown of sweetness; and words strung together even by (ordinary) men like me (by being devoted to Thee) have become wondrous-fair like the words of those truly inspired; above all even my wayward life has become fruitful !

भवनं भुवनं विलासिनी भी-
 स्तनय स्तामरसासनः स्मरश्च ।
 परिचारपरम्परा सुरेन्द्रा-
 स्तदपि त्वच्चरितं विभो विचित्रम् ॥ १०२ ॥

102. The Universe, oh Lord, is Thy dwelling-house; Thy beloved partner is the Goddess of Beauty; Thy offspring is the Creator, and likewise

Cupid ; the gods are thy devoted servants ;—of Thee thus great about all else, how wonderful are the activities (in Gokula) ?

देव स्त्रिलोकीसौभाग्यकस्तूरीतिलकाङ्कुरः ।

जीया द्रुजाङ्गनानङ्गकेलीललितविभ्रमः ॥ १०३ ॥

103. Hail to the God supreme on whose forehead shines the fragrant Tilaka mark bestowing loveliness upon the triple worlds ; whose glances roll ravishingly in response to the love sports of the damsels of Gokula.

प्रेमदं च मे कामदं च मे
वेदनं च मे वैभवं च मे ।
जीवनं च मे जीवितं च मे
दैवतं च मे देव नापरम् ॥ १०४ ॥

104. Thou art my Life, my life's support, granting me grace, granting me all I desire, granting me insight, granting me lordship ; oh Lord ! Thou art my God ! Nought else.

माधुर्येण विजृम्भन्तां
वाचो नस्तव वैभवे ।
चापल्येन विवर्धन्तां
चिन्ता न स्तव शैशवे ॥ १०५ ॥

105. In (describing) Thy greatness, may my speech overflow with sweetness; in (contemplating on) thy Child-form may my heart's longing for ever grow.

यानि त्वच्चरितामृतानि रसनालेह्यानि धन्यात्मनां
ये वा चापलशैशवव्यतिकरा राधापराधोन्मुखाः ।
या वा भावितवेणुगीतगतयो लीलामुखाम्भोरुहे
धारावाहिकया वहन्तु हृदये तान्येव तान्येव मे ॥ १०६ ॥

106. What all holy deeds of Thine unto those blessed in soul are sweet as ambrosia; what all wondrous boyish sports of Thine in the heart of (the devoted) Radha have caused love's anger to flash; what all rapturous flute-sounds have flowed from Thy lotus-mouth—May these, all these, within my heart in endless course revolve.

भक्ति स्त्वयि स्थिरतरा भगवन् यदि स्या-
दैवेन नः फलितदिव्यकिशोरवेषे ।
मुक्तिः स्वयं मुकुळिताञ्जलि सेवतेऽस्मान्
धर्मार्थकामगतयः समयप्रतीक्षाः ॥ १०७ ॥

107. If, by good luck, in Thee, charming in Thy wondrous gracious child-form, our devotion takes deep root, then, *Moksha* (liberation from all

bondage and misery) awaits on us with folded hands (of its own accord); while *Dharma*, *Artha*, and *Kama* (Virtue, Riches, and Pleasure) perforce stand at our beck and call.

जयजयजय देव देवदेव
 त्रिभुवनमङ्गलदिव्यनामधेय ।
 जयजयजय बालकृष्णदेव
 श्रवणमनोनयनामृतावतार ॥ १०८ ॥

108. Hail ! Hail ! all Hail ! Thou God supreme whose holy name confers blessings on the trible worlds ! Hail ! Hail ! all Hail ! Thou Child-god Krishna ! incarnate on earth to furnish the crown of sweetness unto ear, mind and eye !

तुभ्यं निर्भरहर्षवर्षविवशवेशस्फुटाविर्भव-
 द्युयश्चापलभूषितेषु सुकृतां भावेषु निर्भासते ।
 श्रीमद्रोकुलमण्डनाय महते वाचां विदूरस्फुर-
 न्माधुर्यैकरसार्णवाय महसे कस्यैचि दस्यै नमः ॥

109. Unto Thee that shinest resplendent in the holy thoughts of blessed ones, who the more they experience the transcendent joys of Thy Blissfulness supreme the more incessantly do long for Thee; unto Thee the highest adornment of

blessed Gokula, overflowing in a sweetness that defies all power of speech,—unto Thee, Radiance illimitable, I bow !

ईशानदेवचरणामरणेन नीवी-
 दामोदरस्थिरग्रशःस्तबकोद्गमेन ।
 लीलाशुकेन रचितं तव देव कृष्ण-
 कर्णामृतं वहतु कल्पशतान्तरेऽपि ॥ ११० ॥

॥ श्रीकृष्णकर्णामृतम् ॥

प्रथमाश्रयासः

समाप्तः ॥

110. Composed by Lilasuka, a devoted worshipper of God Siva, whose hopes however now blossom in his sure wealth in Damodara (Sri Krishna)—as by a sportive parrot pecking at a stock of inexhaustible fruits and flowers—this Song, oh Lord, entitled Krishnakarnamrita, may this endure for endless cycles of Time.

Here ends Chapter I of *Krishnakarnamrita*.

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॥ द्वितीयाश्वासः ॥

अभिनवनवनीतस्निग्ध मापीतदुग्धं
दधिकणपरिदिग्धं मुग्ध मङ्गं मुरारेः ।
दिशतु भुवनकृच्छ्रेदि तापिञ्छगुच्छ-
च्छवि नवशिखिपिञ्छालाञ्छितं वाञ्छितं नः ॥ १ ॥

CANTO II

1. May the beautiful body of Murari which shines (besmeared) with new-drawn butter, after He had drunk deep the milk, and got covered all over with particles of curds ; which shines like a cluster of the shoots of the blue tree ; which can remove the sufferings of all the worlds, and which is adorned (on the head) with a fresh peacock plume—may it grant our desire. *

* Note in this stanza again the use made of butter, milk and curds—namely *bhakti*, *jnana*, and *karma*. Sri Krishna after drinking the milk, attempts to drink the curds also, and gets his body covered with slices of the curds ; and also, his body is besmeared with the newly drawn butter : and in this guise, as Lord of *Bhakti*, *Jnana*, *Karma* he dispels the grief of all the world

यां दृष्ट्वा यमुनां पिपासु रनिशं व्यूहो गवां गाहते
 विद्युत्वा निति नीलकण्ठनिवहो यां द्रष्टु मुत्कण्ठते ।
 उत्तंसाय तमालपल्लव मिति च्छिन्दन्ति यां गोपिकाः
 कान्तिः काळियशासनस्य वपुषः सा पावनी पातु नः ॥

2. Beholding which (azure) Splendour the herd of cows, (and mistaking it for the blue flood of the Jamna), dash forward, desirous of drinking from the Jamna,—mistaking which Splendour for the cloud the herd of peacocks greatly strain to behold it—which Splendour, mistaking it to be shoots of Tamala, the maidens of Gokula try to make cuttings wherewith to adorn their hair,—may that bodily Splendour of Him that subdued the serpent Kaliya, bless us !

देवः पाया तपयसि विमले यामुने मञ्जतीनां
 याचन्तीना मनुनयपदै र्वञ्चिता न्यंशुकानि ।
 लज्जालोलै रलसविलसै रुन्मिषत्पञ्चबाणै-
 र्गोपस्त्रीणां नयनकुसुमै रर्चितः केशवो नः ॥ ३ ॥

3. May Kesava protect us upon whom the flower-like eyes of Gopikas bashfully rolling, full of grace, and beaming with love, fell adoringly—as standing in the pure waters of the Jamna, in the

course of their bathing, they supplicated to Him with sweet words, for the return of the garments carried away by him. †

मात नार्तः पर मनुचितं यत्खलानां पुरस्ता-
दस्ताशङ्कं जठरपिठरीपूर्तये नर्तितासि ।
त त्क्षन्तव्यं सहजसरले वत्सले वाणि ! कुर्या
प्रायश्चित्तं गुणगणनया गोपवेषस्य विष्णोः ॥ ४ ॥

4. Oh Mother Speech! by nature sweet, affectionate towards Thy Children! nothing more improper can be than this—namely, that for the sake of earning my livelihood (in order to fill my stomach) thou hast been made, unabashed by me, to dance before unworthy men! Forgive this, Oh Mother! I shall expiate the sin by now recounting the glory of the Lord Vishnu that came down in the guise of a cowherd.

† The portrait presented in this stanza is a most popular one; and has been the subject of adverse criticism on the part of many superficial purists both foreign and Indian. To the truly wise this portrait typifies the Supreme Grace of the Lord. The *Gopikas* are the *Jivatmas*, who are qualifying themselves for the bliss of Union with the Lord. After bathing *payasi vimale Yamune*—in the pure waters of the Jamna, abandoning their old clothes (bodies) they pray and get them back from the Lord. Then only, with the fresh clothes or pure bodies given to them by the Lord, do they become qualified for the *Rasalila* which is symbolic of the highest beauty of Union with the *Paramatma*.

अङ्गुळ्यग्रै ररुणकिरणै मुक्तसंरुद्धरन्ध्रं
 वारं वारं वदनमरुता वेणु मापूरयन्तम् ।
 व्यत्यस्ताङ्घ्रिं विकचकमलच्छायविस्तारिनेत्रं
 वन्दे बृन्दावनसुचरितं नन्दगोपालसूनुम् ॥ ५ ॥

5. Him who with His reddish-tinged fingertips stops and opens the holes in turn, constantly with the breath of His mouth filling the flute; Him who stands cross-legged, His eyes wide and beautiful as the full-blossomed lotus—Him, the beloved offspring of the cowherd Nanda, who rambles all over Brindavan, I do worship.

मन्दं मन्दं मधुरनिनदै वेणु मापूरयन्तं
 बृन्दं बृन्दावनभ्रुवि गवां चारयन्तं चरन्तम् ।
 छन्दोभागे शतमखमखध्वंसिनां दानवानां
 हन्तारं तं कथय रसने ! गोपकन्याभुजङ्गम् ॥ ६ ॥

6. Him who gently, gently, with sweet sounds fills the flute, who in Brindavan walks on driving before Him the herd of cows, who in the Vedas is glorified as the slayer of demons that sought to spoil the sacrificial rites of Indra—Him, the secretly beloved of the Gopikas,—do thou Sing Him, my tongue !

वेणीमूले विरचितघनश्यामपिञ्छावचूडो
 विद्युल्लेखावलयित इव स्निग्धपीताम्बरेण ।
 मा मालिङ्ग न्मरकतमणिस्तम्भगंभीरबाहुः
 स्वप्ने दृष्ट स्तरुणतुलसीभूषणो नीलमेघः ॥ ७ ॥

7. Adorned with the cloud-blue peacock feather fastened at the root of His plaited braid, clothed in saffron silk, like a dark blue cloud girt by a streak of lightning, with his majestic arms shining like pillars of azure-stone embracing me (embracing the Goddess Lakshmi)—in my dream, alas!—was He beheld, the Lord bedecked with wreaths of tender *tulasi*.

कृष्णे हत्वा सिचयनिचयं कूलकुञ्जाधिरूढे
 मुग्धा काचि न्मुहुरनुनयैः किन्विति व्याहरन्ती ।
 सभ्रूभङ्गं सदरहसितं सत्रपं सानुरागं
 छाया शौरेः करतलगता न्यंबरा प्याचकर्ष ॥ ८ ॥

8. When, (one day) snatching her garment-fold Sri Krishna got up the dense-grown tree (bush) on the bank (of the Yamuna), a certain youthful (inexperienced) damsel, after repeated prayers, crying “oh what shall I do?”, with eyebrows knit (in anger), yet blended with smiles, with bash-

fulness and with intense love, tried (in mad passion) to catch hold of the clothes in possession of the Krishna reflected the waters.

अपि जनुषि परस्मि नात्तपुण्यो भवेयं
तटभुवि यमुनाया स्तादृशो वंशनाळः ।
अनुभवति य एष श्रीमदामीरसूनो-
रधरमणिसमीपन्यासधन्या मवस्थाम् ॥ ९ ॥

9. May I at least in some future birth, as a result of great acquisition of virtue, be born (become) on the bank of the Yamuna as a flute-reed such as yonder one that enjoys the supreme blissfulness of coming into contact with the lips of Him who is the son of the blessed Nanda.

अयि परिचिनु चेतः प्रातरम्भोजनेत्रं
कबरकलितचञ्चत्पिञ्छदामाभिरामम् ।
वलभिदुपलनीलं वल्लवीमागधेयं
निखिलनिगमवल्लीमूलकन्दं मुकुन्दम् ॥ १० ॥

10. Seek thou, my Mind, the Lord Mukunda whose eyes glow like the morning lotus, on whose crest is fastened the beautiful waving peacock-plume; seek Him blue-hued like azure-stone, the

blessed Delight of cowherdesses, the great Root whence have shot out like creepers the manifold branches of the Veda.

अयि मुरळि मुकुन्दस्मेरवक्त्रारविन्द-
श्वसनमधुरसङ्गे त्वां प्रण म्याद्य याचे ।

अधरमणिसमीपं प्राप्तवत्यां भवत्यां
कथय रहसि कर्णे मदशां नन्दसूनोः ॥ ११ ॥

11. Hearken blessed Flute (maiden), that dost know (for thine is the privilege to taste) the sweetness of the nectar breathed through the lotus-mouth of Mukunda; I bow to Thee, and pray to Thee to-day: When thou dost get near to the beautiful lips of Nanda's son, do thou secretly whisper into His ear my pitiful state.

सजलजलदनीलं वल्लवीकेळिलोलं
श्रितसुरतरुमूलं विद्युदुल्लासिचेलम् ।
सुररिपुकुलकालं सन्मनोबिम्बलीलं
नतसुरमुनिजालं नौमि गोपालबालम् ॥ १२ ॥

12. The cowherd Boy blue-hued like the pregnant cloud, delighting in sports with

cowherdesses, stationing Himself at the foot of the Heavenly tree, clad in a garment flashing like lightning, the Destroyer of hords of *asuras*, who stands reflected in the hearts of the good, before Whom bow numberless gods and sages—Him do I worship.

अधरबिम्बविडम्बितविद्रुमं
मधुरवेणुनिनादविनोदिनम् ।
कमलकोमलकम्रमुखाम्बुजं
कमपि गोपकुमार मुपासहे ॥ १३ ॥

13. Him whose cherry lips are beautiful like coral, who delights in the sweet sounds of the flute, whose face is lovely and delicious like the lotus flower—that strange and wondrous cow-herd Boy do we worship.

अधरे विनिवेश्य वंशनाळं
विवरा ण्यस्य सलील मङ्गुळीभिः ।
मुहुरन्तरय न्मुहुर्विवृण्वन्
मधुरं गायति माधवो वनान्ते ॥ १४ ॥

14. On His lips placing the flute-reed, and the holes thereof rapturously now closing, now opening with his fingers, on the skirts of the forest sweetly doth Madhava pipe.

वदने नवनीतगन्धवाहं
वचने तस्करचातुरीधुरीणम् ।
नयने कुहनाश्रु माश्रमेथा-
श्ररणे कोमलताण्डवं कुमारम् ॥ १५ ॥

15. Him who bears the delicious flavour of butter in his mouth, and in his speech the cleverness of roguish sallies, (when caught and questioned in the act of stealing butter), likewise false-tears in his eyes (when threatened with chastisement), whose feet are restless with graceful dance—Seek thou that wondrous Boy.

अमुनाऽखिलगोपगोपनार्थं
यमुनारोधसि नन्दनन्दनेन ।
दमुना वनसम्भवः पपे नः
किमु नासौ शरणार्थिनां शरण्यः ॥ १६ ॥

16. By this blessed Offspring of Nanda, in order to deliver all the cowherds (from destruction) the dreadful forest-fires were marvellously swallowed up! Of us who seek shelter, is not He verily the Supreme refuge!

जगदादरणीयजारमावं
जलजापत्यवचोविचारगम्यम् ।
तनुतां तनुतां शिवेतराणां
सुरनाथोपलसुन्दरं महो नः ॥ १७ ॥

17. May that azure Effulgence whose very love-episodes are honoured (as purifying) all over the world ; Who becomes knowable only through the words of the Veda as revealed by Brahma ; may He bring about the decline of all our ills.

या शेखरे श्रुतिगिरां हृदि योगभाजां
पादाम्बुजे च सुलभा व्रजसुन्दरीणाम् ।
सा काऽपि सर्वजगता मभिरामसीमा
कामाय नो भवतु गोपकेशोरमूर्तिः ॥ १८ ॥

18. That indescribable Essence, the touchstone of Beauty in all the worlds, that abides on the crest of the highest Vedic lore and in the heart of Self-realising Yogis, that also becomes easily accessible in the company of (at the beautiful feet of) the fair-damsels of Gokula !—May It, which has incarnated in the guise of the Cowherd Boy, grant our desires. *

अत्यन्तबाल मतसीकुसुमप्रकाशं
दिग्वामसं कनकभूषणभूषिताङ्गम् ।
विस्रस्तकेश मरुणाधर मायताक्षं
कृष्णं नमामि मनसा वसुदेवसूनुम् ॥ १९ ॥

* Notice here again how the poet declares that the Lord of the highest *Jnana*, realised only by seers, through His Grace, stood at the very feet of the cowherd damsels. Notice also how the Lord is described as coming down from the crest of the Vedas, to the hearts of Yogis, and then to the very feet of the Gopikas.

19. That very delicate Child, blue like *atasi* flower, naked, with gold ornaments on his limbs, with disordered lovely curls, and with deep eyes—Him I worship at heart, the Son of Vasudeva, the (bewitching) Sri Krishna.

हस्ताङ्घ्रिनिकणितकङ्कणकिङ्किणीकं
मध्येनितम्ब मवलम्बितहेमसूत्रम् ।
मुक्ताकलापमुकुलीकृतकाकपक्षं
वन्दामहे व्रजचरं वसुदेवभाग्यम् ॥ २० ॥

20. The Supreme good fortune incarnate of Vasudeva, roaming in Gokula, with resounding golden bells on his anklet and wristlet, with a gold thread fastened around his waist, his frontlocks tied together and bedecked with peacock-plume—we bow unto Him.

बृन्दावनद्रुमतलेषु गवां गणेषु
वेदावसानसमयेषु च दृश्यते यत् ।
त द्वेणुनादनपरं शिखिपिञ्छचूडं
ब्रह्म सरामि कमलेक्षण मभ्रनीलम् ॥ २१ ॥

21. The Brahman (Supreme Existence) that is discernable (through the Pranava) at each closing stage of the Vedic chant, who (incarnate at Sri Krishna) is to be seen amidst the cluster of trees, or amidst the herds of cows in Brindavana, enrapt in

flute sounds, with the peacock-plume on his crest—
Him, lotus-eyed, cloud-hued, I contemplate upon.

व्यत्यस्तपाद मवतंसितबर्हिर्बह
साचीकृतानननिवेशितवेणुरन्ध्रम् ।
तेजः परं परमकारुणिकं पुरस्तात्
प्राणप्रयाणसमये मम सन्निधत्ताम् ॥ २२ ॥

22. Standing cross-legged, plume-bedecked, with the face turned on one side while breathing through the holes of the flute,—in the posture May the Supreme Radiance, all-gracious (in the form of Sri Krishna) in front of me, at the time of life's departure, appear.

घोषप्रघोषशमनाय मथोगुणेन
मध्ये बबन्ध जननी नवनीतचोरम् ।
तद्वन्धनं त्रिजगता मुदराश्रयाणा-
माक्रोशकारण महो नितरां बभूव ॥ २३ ॥

23. The mother (Yasoda) to soothe the complaint bristling in Gokula (against Sri Krishna, as breaking into the houses and carrying away the butter), with a churning rope in the waist bound Him for stealing butter: and lo! of the three

worlds in His bosom abiding, that bond became terribly the cause of loud complaint !

शैवा वयं न खलु तत्र विचारणीयं
पञ्चाक्षरीजपपरा नितरां तथापि ।
चेतो मदीय मतसीकुसुमावभासं
स्मेराननं स्मरति गोपवधूकिशोरम् ॥ २४ ॥

24. I am (by birth) a worshipper of Siva ; no room for speculation lies there indeed ; nay, I have been devoted to the ceaseless recital of Panchakshari *mantra* ; * and yet, my mind thinks only of the beloved Child of the Cowherdess, (Yasoda) blue-hued like the *atasi* flower, His face full of smiles.

राधा पुनातु जग दच्युतदत्तचित्ता
मन्थान माकलयती दधिरिक्तपात्रे ।
तस्याः स्तनस्तवकचञ्चललोलदृष्टि-
र्देवोऽपि दोहनधिया वृषभं निरुन्धन् ॥ २५ ॥

* Constant recital of the Panchakshari (*Na-mas-si-va-ya*) involving constant contemplation of the deity of the Mantra namely Siva, should in the ordinary course of things, get the mind of the worshipper engrossed in God Siva, and render that mind incapable of any other thought. Hence the surprise in this case that the mind was so full of Sri Krishna.

25. May Radha purify the world, who, all her thoughts given up to Sri Krishna, in an empty vessel (with no cream or curds in it), kept churning! (So absent-minded she was!) Likewise May the Lord (purify the world) who, His eyes engrossed with her fair bosom, (and thus absent-minded) fastened a bull with a view to milk! *

गोधूमिधूसरितकोमलकुन्तलाग्रं
गोवर्धनोद्धरणकेलिकृतप्रयासम् ।
गोपीजनस्य कुचकुङ्कुममुद्रिताङ्गं
गोविन्द मिन्दुवदनं शरणं भजामः ॥ २६ ॥

26. In the moon-faced Govinda I take refuge, whose lovely forelocks were tinged with the dust raised by the cows; whose sportful activity led Him to raise aloft the Govardhana mountain (in order to protect the cows and the cowherds); and whose breast was dyed with the saffron painted on the bosoms of Gopis!

यद्रोमरन्ध्रपरिपूर्तिविधा वदक्षा
वाराहजन्मनि बभूवु रमी समुद्राः ।
तं नाम नाथ मरविन्ददृशं यशोदा
पाणिद्वयान्तरजलैः स्नपयां बभूव ॥ २७ ॥

* Radha's God-love leads her to *karma-yoga*; the Lord's Grace binds the *manas* and helps to draw the nectar of *Samadhi*.

27. To fill the very hair-pits on whose body, when He incarnated as the Great Varaha, these oceans were impotent—Him, the lotus-eyed Lord, verily, Yasoda with water held in her two hands was able to bathe !

वर मिम मुपदेश माद्रियध्वं
निगमवनेषु नितान्तचारस्त्रिणाः ।
विचिनुत भवनेषु वल्लवीना-
मुपनिषदर्थं मूलखले निबद्धम् ॥ २८ ॥

28. Oh ye ! (learned men) who have roamed far and exhausted yourselves in the wild forests of the Vedas (in search of God-head) ! hearken with attention to this excellent advice (of mine) : seek in the homes of the cowherdesses (where you will find) the Supreme Essence of the Upanishads bound to some mortar (in flesh and blood).

देवकीतनयपूजनपूतः
पूतनारिचरणोदकधौतः ।
य द्यहं स्मृतधनञ्जयसूतः
किं करिष्यति स मे यमदूतः ॥ २९ ॥

29. If I become hallowed by worshipping Devaki's son, and cleansed (of all sins) by the

water flowing from the feet of Him who destroyed Putana, if I keep in mind the Charioteer of Arjuna—then what can the messenger of Death do unto me ?

मासतां भवभयैकभेषजं
मानसे मम मुहुर्मुहुर्मुहुः ।
गोपवेष मुपसेदुष स्खयं
यापि कापि रमणीयता विभोः ॥ ३० ॥

30. Of Him who of his own accord hath donned the guise of the cowherd, thereby furnishing the one unfailing antidote to all the ills of birth and death, of that Lord may some one inexpressible trait of beauty, at least again, again, and again, shine within my heart.

कर्णलम्बितकदम्बमञ्जरी-
केसरारुणकपोलमण्डलम् ।
निर्मलं निगमवागगोचरं
नीलिमान मवलोकयामहे ॥ ३१ ॥

31. The spotless azure Splendour that no words of the Veda can reach, I behold incarnate before mine eyes, with His cheeks dyed by the petal-dust of the *kadamba* flowers hanging from each ear

साचिसञ्चलितलोचनोत्पलं
 सामिकुट्टमलितकोमलाधरम् ।
 वेगवलिगतकराङ्गळीमुखं
 वेणुनादरसिकं भजामहे ॥ ३२ ॥

32. I betake myself to Him that delights in His flute-sounds who (on account of the joy of the music) hath His blue eyes rolling sideways, His beautiful lips pursed like a half-opened bud, while His finger-tips move rapidly (along the reed-holes). (I thus behold Him in imagination).

स्यन्दने गरुडमण्डितध्वजे
 कुण्डिनेशतनयाधिरोपिता ।
 केनचि भवतमालपल्लव-
 श्यामलेन पुरुषेण नीयते ॥ ३३ ॥

33. (And in my imagination, likewise, I behold) the daughter [(Rukmini) of the Ruler of Kundina placed in a chariot adorned with the banner of Garuda, is borne away by some wondrous Person blue-hued like the tender *tamala*. *

* The story of Rukmini's abduction with Sri Krishna, like most other stories of the Bhagavata Purana has a deep esoteric or spiritual signifi-

मायात पान्थाः पथि भीमरथ्या
 दिगम्बरः कोऽपि तमालनीलः ।
 विन्यस्तहस्तोऽपि नितम्बबिम्बे
 धूर्तः स्समाकर्षति चित्तचित्तम् ॥ ३४ ॥

34. Oh ! ye travellers (on life's journey) !
 pass not along the road of the Bhimarathi (river) ;
 for there stands a Robber with no clothes on (being
 the supreme Purusha without bodies of any kind),
 blue-hued like the *tamala* ; upon His loins His
 hands are placed (so that He does no *Karma* what-
 ever), and yet (though doing nought with His
 hands) the wealth within the heart (of the traveller)
 He robs away. †

cance ; it denotes the Union of the Jivatma with the Paramatma.
 Bhishmaka (the dreadful), lord of Kundinapura is Yogic Buddhi, in
 whom in the course of Evolution, the Bhakti appears as daughter
 Rukmini. Her heart is given up to the Lord ; and so she is borne away
 in a vehicle with the banner of Garuda or universal knowledge. The
 stanza would thus mean that the *Jiva* evolving its full lustre through
 hard penance and *Samadhi*, with universal knowledge as its vehicle of
 expression, becomes united with the supreme Soul through God—love.

† Sri Krishna is always described as deep blue in colour like the
 cloud full of water, or like the *atasi* flower, or like the *tamala* tree.
 Vishnu also is described as cloud-hued ; that being the colour of *Sattwa*

रासक्रीडा.

अङ्गना मङ्गना मन्तरे माधवो
 माधवं माधवं चान्तरे णाङ्गना ।
 इत्थ माकल्पिते मण्डले मध्यगः
 सञ्जगौ वेणुना देवकीनन्दनः ॥ ३५ ॥

RASA KRIDA.

35. Between damsel and damsel was a Madhava, and betwixt Madava and Madhava was a damsel; in a circle thus arrayed, standing in the centre, upon His flute the Son of Devaki pipe. †

Brahma, the Creator, is described as *red*, the colour of *Rajas*; and Rudra as white—the colour of *tamas*. Again, in this stanza, the Robber of men's hearts is spoken of as having no clothes, *i.e.*, no bodies; He being pure Spirit. He does not engage himself in Action; His hands therefore rest on His loins; yet, unseen, He robs the hearts of *Jivas*. He is stationed on the Bhimarathi hard of fording; very steep and fearful is the track that leads men unto Him, sharp as the razor's edge.

† The central theme of the *Rasalila*—the great sport of Blissfulness—is most beautifully presented in this stanza; it concretises the central Sport of Universal Dance! The picture is of a huge array of couples—of Angana and Madhava, of Madhava and Anganna—each couple dancing for its own pleasure, madly engrossed in its own sport; and each dancing in response to the music that is played by the Person stationed in the centre. He however has no *angana* hanging on Him; He is the offspring of the Divine mother, Devaki. The allegory is very simple. The one *Madhava*, the lord of *Ma*, of *Lakshmi*, or of *Maya*.

केकिकेकाटतानेकपङ्केरुहा-
 लीनहंसावर्णीहृद्यताहृद्यता ।
 कंसर्वशाटवीदाहृदावानलः
 सञ्जगौ वेणुना देवकीनन्दनः ॥ ३६ ॥

36. The son of Devaki who flamed like wild-fire and consumed the forest of Kamsa and his kindred, played upon his flute causing the peacocks* to shout in wild glee (and dance), and filling with

becomes *many* in each universe ; and each little Madhava, that is each individual *purusha*, gets into bondage with *angana* or *prākṛiti* ; that is to say, each individual is a combination of *Madhava* and *angana* or of Spirit and Matter. Until this matter-bound *Madhava* perceives the pure Madhava in the centre, he clings to Prakriti, and keeps on dancing. The moment the *Jiva* turns his eyes to the centre, looks within his heart, and sees the Lord there, and hearkens to His Music, – that moment his blind dance ceases, he realises his kinship with the central Sri Krishna. The Rasalila thus symbolises the eternal activity in the manifested Universe of *prākṛiti* and *purusha*, or Matter and Spirit. In Brindavan, symbolic of Heaven on earth, however, the dance ceases to be blind ; there all know full well whence the music flows ; their activity is in thorough accord with the will of the Gracious Lord. Theirs is accordingly the highest *anandanubhava*, the highest realisation of the bliss that comes through Supreme surrender to the Lord, through Union with Him, and participation in His *lila*. How to superficial purists this supremely beautiful portrait has, alas ! appeared as grossly obscene !

* In esoteric technique, the peacock would signify the Yogi who has attained Super-consciousness. The peacock is generally represented as pecking the Serpent ; the latter being individual consciousness ; the

rapture the many Swans (*kamsas*) † abiding in the bosom of countless lotus flowers.

क्वापि वीणाभि राराविणा कम्पितः

क्वापि वीणाभिराकिङ्किणी नर्तितः ।

क्वापि वीणाभिरामान्तरं गापितः

सञ्जगौ वेणुना देवकीनन्दनः ॥ ३७ ॥

37. Here moved by (shaking His head) the reverberation of the Vina, † here to the measure of the sounding tiny bells attached to the Vina moved to dance, yet here in response to the inspiring

myriad headed *Adishesha* alone being symbolic of Universal consciousness. Thus Subrahmanya—the God of the *Yogi*—is represented as having six faces and as riding on the peacock. Sri Krishna's flute piping forth the *Aumkarartha*—the hidden meaning of Aum or Supreme Life—thus causes the peacock to shout in wild glee!

† The *hamsa* (or more popularly the *paramahamsa*) likewise is symbolic of the *Yogi* in the full enjoyment of the bliss of highest realisation. The *hamsa* (swan) is accordingly usually spoken of as abiding in the lotus and getting intoxicated with the pure honey to be found in the flower. Sri Krishna's music naturally transports the *hamsa* into bliss!

† The Vina is the highest Indian musical instrument, and represents the might of the *nada-brahman* or manifested Logos. That is how *Saraswati*, Goddess of learning is pictured as holding the Vina in Her hand. In this stanza the music of the Vina is described as bringing forth and culminating in the still higher music of Sri Krishna's flute.

notes of the Vina moved to sing, the beloved son of Devaki upon His flute did pipe.

चारुचन्द्रावलीलोचनैश्चुम्बितो
गोपगोवृन्दगोपालिकावल्लभः ।
वल्लुर्वीवृन्दवृन्दारकः कामुकः
सञ्जगौ वेणुना देवकीनन्दनः ॥ ३८ ॥

38. Kissed (gazed upon) by eyes (of Gopis) shining like a row of beautiful moons, the Beloved of cowherds and cows and cowherdresses—the very Deity adored in the world of cowherdresses—Himself mad with love, the beloved son of Devaki upon His flute did pipe.

मौलिमालामिळन्मत्तभृङ्गीलता-
भीतभीतप्रियाविभ्रमालिङ्गितः ।
स्रस्तगोपीकुचाभोगसम्मेलितं
सञ्जगौ वेणुना देवकीनन्दनः ॥ ३९ ॥

39. Embraced wildly by damsels with bewitching rolling eyes who were afraid, as it were, of the swarms of intoxicated bees rushing out of the wreaths adorning His head, (on account of the tossing of the head in the course of the dance)—held up in their swelling bosoms whence the garments had slid down—the beloved son of Devaki upon His flute did pipe.

चारुचामीकराभासभामाविभु-
 वैजयन्तीलतावासितोरःस्थलः ।
 नन्दबृन्दावने वासितामध्यगः
 सञ्जगौ वेणुना देवकीनन्दनः ॥ ४० ॥

40. The Lord all pervading, in the midst of damsels radiant like finest gold, His broad chest rendered fragrant by the *vaijayanti* garland (divine and unfading) standing in the pleasure-garden of Nanda, * in the centre of His playmates,—the son of Devaki upon His flute did pipe.

चालिकाताळिकाताळलीलालया-
 सङ्गसन्दर्शितभ्रूलताविभ्रमः ।
 गोपिकागीतदत्तावधान स्खयं
 सञ्जगौ वेणुना देवकीनन्दनः ॥ ४१ ॥

41. With eye brows dancing to the rhythmic measure of the cymbal-like palms of youthful damsels, listening with attention to the songs of the cowherdresses and (a hundred-fold sweeter) Himself reproducing the songs upon his flute the son of Devaki did pipe.

पारिजातं समुद्धृत्य राधावरो
 रोपयामास भामागृह स्याङ्गणे ।

* Nanda was Pleasure personified, and so became the foster-father of Him who was Bliss incarnate.

शीतशीते वटे यामुनीये तटे

सञ्जगौ वेणुना देवकीनन्दनः ॥ ४२ ॥

42. He who, beloved of Radha, in the courtyard of Satyabhama did plant the *Parijata* tree which He tore down from heaven,†—on the bank of the Yamuna, sheltering Himself in the very cool banyan shade, on his flute the son of Devaki did pipe.

अग्रे दीर्घतरोऽय मर्जुनतरु स्तस्याग्रतो वर्त्तनी

सा घोषं समुपैति तत्परिसरे देशे कळिन्दात्मजा ।

तस्या स्तीरतमालकाननतले चक्रं गवां चारयन्

गोपः क्रीडति दर्शयिष्यति सखे पन्थान मव्याहतम् ॥

43. Yonder, in front, stands a tall Arjuna tree; in front of it lies a foot-path (in front of the great Arjuna lies revealed the Gita Path); it runs to some cowherds' abode; and in the neighbourhood thereof flows the Yamuna; on its banks, within a forest of *tamala* trees, grazing a herd of cows (inspiring the collection of Upanishads) sports

† In the first half of the stanza the mysterious ways of the Lord are alluded to, to remind us that we should not deceive ourselves by outward appearances. Thus he planted the *Parijata* in Satyabhama's house; but the flowers fell elsewhere in Rukmini's mansion. Similarly the present *Rasaila* had, suggests the poet, more mystery in it than meets the outward eye.

a Cowherd (the Protector); He, my friend, will reveal to you the Path indestructible.

गोधूळिधूसरितकोमलगोपवेषं
गोपालबालकशतै रनुगम्यमानम् ।
सायन्तने प्रतिगृहं पशुबन्धनार्थं
गच्छन्त मच्युतशिशुं प्रणतोऽस्मि नित्यम् ॥ ४४ ॥

44. The unerring (Achyuta) Child, in the beautiful guise of a cowherd, bespattered with the dust raised by the cows, followed by hundreds of cow-boys, who in the evening visits each house for safely fastening the animals (for the night),—To Him I bow eternally.

निधिं लावण्यानां निखिलजगदाश्चर्यनिलयं
निजावासं भासां निरवधिकनिश्श्रेयसरसम् ।
सुधाधारासारं सुकृतपरिपाकं मृगदृशां
प्रपद्ये माङ्गल्यं प्रथम मधिदैवं कृतधियाम् ॥ ४५ ॥

45. The Store-house of all that is beautiful, the Abode of the marvellous in all the worlds, of all radiant splendours the true abiding Source, of Bliss overflowing the very Life, the Essence of ambrosia, of fair-eyed damsels the highest Fortune incarnate,—to Him, who is the supreme Good, and

highest Divinity of the self-controlled—to Him I surrender myself.

आताम्रपाणिकमलप्रणयप्रतोद-
मालोलहारमणिकुण्डलहेमसूत्रम् ।
आविश्रमाम्बुकण मम्बुदनील मव्या-
दाद्यं धनञ्जयरथाभरणं महो नः ॥ ४६ ॥

46. May that Primæval Lustre save us, which (incarnating) adorned the chariot of Arjuna, and held in His lotus-red palm the gracious whip; on whose cloud-blue frame, bedewed with drops of sweat, hung the flowing garland-wreath, His ears adorned with precious gems, and His waist with thread of gold.

नखनियमितकण्डू न्पाण्डवस्यन्दनाश्वा-
ननुदिन मभिषिञ्च नञ्जलिस्थैः पयोभिः ।
अवतु विततगात्रस्तोत्रनिष्ट्यूतमौलि-
र्दशनविधृतरश्मिर्देवकीपुण्यराशिः ॥ ४७ ॥

47. May He that was born on earth as the fruit of Devaki's accumulated store of virtues save us; He that (out of His boundless grace, became a chariot-driver and) took charge of the horses in Arjuna's car; with His nails scratched them and

comforted them ; and with water from His own hands washed them every day ; while with body outstretched, bearing the whip in His turban, and holding the reins between His teeth, He drove them on.

ब्रजयुवतिसहाये यौवनोल्लासिकाये
सकलशुभविलासे कुन्दमन्दारहासे ।
निवसतु मम चित्तं तत्पदायत्तवृत्तं
मुनिसरसिजभानौ नन्दगोपालसूनौ ॥ ४८ ॥

48. May my mind be ever busy in contemplating His feet, and abide in the offspring of cowherd Nanda, Who in wondrous youthful form be friended (out of grace) the youthful damsels of Gokula ; in Whom all auspicious traits culminate ; Who with spotless smiles fragrant like the white lily or the *Mandara*, wakes up like unto the sun the lotus-heart of the self-controlled !

अरण्यानी मार्द्रस्मितमधुरबिम्बाधरसुधा-
सरण्या संक्रान्तै स्सपदि मदय न्वेणुनिनदैः ।
धरण्या सानन्दोत्पुलक मुषगूढाङ्गिकमलः
शरण्याना माद्य स्स जयतु शरीरी मधुरिमा ॥ ४९ ॥

49. May He that is Loveliness incarnate, triumph! who with flute-strains and enchanting smiles flowing from His sweetly (like the *bimba* fruit) rounded lips hath maddened with delight all the forest life; whose lotus-feet by the goddess Earth with thrilling joy are embraced;—may He triumph, the foremost of world-Protectors.

विदग्धगोपालविलासिनीनां
संभोगचिह्नाङ्कितसर्वगात्रम् ।
पवित्र माप्रायगिरा मगम्यं
ब्रह्म प्रपद्ये नवनीतचोरम् ॥ ५० ॥

50. To Him who as holy Brahman is beyond the reach of even revealed knowledge (the words of the Veda), but who as Sri Krishna stole away the butter (the love of His devotees), and all over his body bore the marks of companionship with graceful cowherdesses well-versed in the art of enjoyment (of soul-bliss)—to Him I surrender myself.

अन्तर्गृहे कृष्ण मत्रेक्ष्य चोरं
बद्धा क्वाटं जननीं गतैका ।
उलूखले दामनिबद्ध मेनं
तत्रापि दृष्ट्वा स्तिमिता बभूव ॥ ५१ ॥

51. * The Gopi caught Krishna
 while thieving one day ;
 Straight, bolting the door,
 to His mother she went ;
 There tied to the mortar
 for long He lay :
 Which seeing, in speechless
 wonder she bent !

रत्नस्थले जानुचरः कुमारः
 सङ्क्रान्त मात्मीयमुखारविन्दम् ।
 आदातुकाम स्त दलाभखेदा-
 द्विलोक्य धात्रीवदनं रुरोद ॥ ५२ ॥

52. One day the Child, crawling on His knees, found on a wall inlaid with precious stone His own lotus-face reflected ; and (as if not knowing it to be only a reflection) He desired to catch it ; and failing

* Here is a most exquisite portrait presented by the poet. The Gopi thought she had caught Krishna at last in the very act of stealing ; she thought she had only to bring Yasoda to her house, open the door and hand up the thief to her. But when she entered Yasoda's house, she found Sri Krishna already there tied up to a mortar ! Her complaint therefore died on her lips ; and she was struck with wonder ! where was Krishna after all ? stealing in her bolted room ? or tied up to a stone in Yasoda's house. Note also the esoteric significance. The Lord of Bhakti-yoga who secretly steals the heart of the Bhakta, is identical with the Lord of Karma-yoga who is tied to the mortar.

to do so, He looked at His mother's face and cried out in seeming grief.

आनन्देन यशोदया समदनं गोपाङ्गनाभि श्विरं
साशङ्कं बलविद्विषा सकुसुमैः सिद्धैः पृथि व्याकुलम् ।
सेर्ष्य गोपकुमारकै स्सकरुणं पौरैर्जनैः सस्मितं
यो दृष्टः स पुनातु नो मुररिपुः प्रोत्क्षिप्तगोवर्धनः ॥ ५३ ॥

53. He who held up the hill of Govardhana (for the protection of devotees) and while so doing was beheld with joy by Yasoda, and with loving eyes for long by the damsels of Gokula, beheld by Indra with fear, by the *Siddhas* with flower-offerings, and by the Earth with affright; who was beheld by the cowered boys with envy, by the citizens with tenderness, and by other men with wonder—may He purify us.

उवासता मात्मविदः पुराणाः
परं पुमांसं निहितं गुहायाम् ।
वयं यशोदाशिशुबाललीला-
कथासुधासिन्धुषु लीलयामः ॥ ५४ ॥

54. Let ancient soul-seers seek (with difficulty) the supreme *Purusha* hidden in the cave (of the heart); we shall delight ourselves in the

nectar-like flood of tales resounding the gracious boyish sports of Yasoda's offspring. †

विक्रेतुकामा किल गोपकन्या
 मुरारिपादार्पितचित्तवृत्तिः ।
 दध्यादिकं मोहवशा दवोच-
 द्रोविन्द दामोदर माधवेति ॥ ५५ ॥

55. ‡ Went forth the maid
 with curds and butter to sell,
 But her heart at Murari's
 feet so deep did dwell,
 That fancy-lost the damsel
 raised the cry :
 " Here oh ! Damodar, Govind
 Madhav—buy ! "

† The implication is that the path of Bhakti is far more easy than the path of Jnana ; the true God-lover finds delight in the mere recounting of the deeds of his Deity.

‡ Here is another most exquisite painting presented to us by the poet in language of unparalleled simplicity and melody. The cowherd maid going out to sell with pots of curds, butter *etcetera* is a most familiar character in an Indian village. But in this instance the maid's heart was all placed at Murari's (Sri Krishna's) feet ; and in the intensity of her love she forgot her environment, forgot where she was, what she was engaged in ; so instead of crying out " Here is curds and butter ", out of the profundity of her heart her mouth spoke " Govinda, Damodara, Madhava ". Such was the all-absorbing measure of her love. Lesser love of course is quite unacceptable in the Lord's eyes.

उलूखलं वा यमिनां मनो वा
 गोपाङ्गनानां कुचकुट्टमलं वा ।
 मुरारिनाम्नः कलमस्य नून-
 मालान मासी त्रय मेव भूमौ ॥ ५६ ॥

56. Either the mortar or the mind of the self-controlled, or else the budding bosom of cowherd damsels—only these three became the fastening stakes for the elephant-cub called Murari.†

करारविन्देन पदारविन्दं
 मुखारविन्दे विनिवेशयन्तम् ।

† In this stanza the poet symbolises once again the paths of Karma, Jnana, and Bhakti by which alone the Lord can be realised. As pointed out in an earlier note the *Ulukhalam* or pounding-stone in which the corn is thrown, pounded with a wooden roller, and unhusked, symbolises the process by which the *Jiva* gets rid of the bonds of Karma and learns the path of *Karma-yoga* wherein Action is performed merely as duty, with no desire either to reap the fruits or avoid the consequences. Sree Krishna accordingly gets bound to this mortar : He stands bound too in the minds of the self-controlled ; and in the bosoms of those who love Him, even like the Gopikas, as their all in all He stands bound. Only in these three places may He be held up. The elephant is usually tied by attaching a chain to one of its legs, and fastening the chain to an iron stake driven deep in the ground ; this stake in Sanskrit is called *âlana*. Now of the elephant-cub called Murari, says the poet, only three stakes exist in the world—the mortar to which Yasoda bound Him ; the self-controlled mind of the *Yogis*, and the all-loving heart of the *gopikas*, that is to say only *Karmayoga*, and *Jnanayoga*, and *Bhaktiyoga*.

वटस्य पत्रस्य पुटे शयानं

बालं मुकुन्दं मनसा सरामि ॥ ५७ ॥

57. The Child Mukunda I contemplate in my mind, as He lies within the hollow of the Banyan leaf, with His lotus-hand taking hold of His lotus-foot and thrusting it unto His lotus-mouth. *

शम्भो स्वागत मास्यता मित इतो वामेन पद्मासन

क्रौञ्चारे कुशलं सुखं सुरपते वित्तेश नो दृश्यसे ।

इत्थं स्वप्नगतस्य कैटभजितश्श्रुत्वा यशोदा गिरः

— किं किं बालक जल्पसीति रचितं धूधूकृतं पातु नः ॥ ५८ ॥

58. Yasoda (one day) heard Sri Krishna, the destroyer of the demon Kaitabha, saying in His dream “Welcome, oh Sambhu (Maheswara)! here, here, sit on my left, oh Brahma (Creator)! Art thou well, Subrahmanya? art thou happy, oh ruler of

* Here is the famous picture of वटपत्रशायी—symbolic every line of it! *Vata* represents the individual, *patra*, the heart. The picture therefore shows God as lying in the heart of each individual. He is Mukunda, bestower of Salvation; He is a Child—being just realised by the individual. Now a child's thrusting the toe with the hand into the mouth—is it not most common? Here however, there is the underlying suggestion that Karma yoga (represented by the hand) and Bhakti yoga (represented by the foot) and Jnana yoga (represented by the mouth) are all identical in their goal: The three lotuses coalesce in supreme blissfulness.

the Gods (Indra)? thou art rarely seen, God of wealth!" On hearing these words Yasoda cried out "what all art thou prattling, my Child?—Avaunt, avaunt, all evil"—may such motherly warding purify us! ‡

मातः किं यदुनाथ देहि चषकं किं तेन पातुं पय-
स्तन्नास्त्यद्य कदास्ति वा निशि निशा का वाऽन्धकारोदयः ।
आमी ल्याक्षियुगं निशा प्युपगता देहीति मातु मुहुः
वक्षोजांशुककर्षणोद्यतकरः कृष्ण स्म पुष्पातु नः ॥ ५९ ॥

59. "Mother!" "what do you want, Prince of Yadus?" "give me the drinking cup!" "what for?" "for drinking milk!" "there is no milk now!" "when will there be?" "In the night!" "And what is night?" "The setting in of darkness!" Then straightway closing his two eyes, "The night has come; give me now"—Sri Krishna who thus spoke and kept ceaselessly pulling with his hand the garment upon His mother's bosom—may He protect us. †

‡ The suggestion is that the highest Gods in Heaven came down to pay their homage to the supreme Lord Sri Krishna; and He was gracefully receiving them. Yasoda however thought that her Child being affected by some evil eye was wildly prattling, and so pronounced purificatory words to drive away the evil.

† We have in this stanza apparently but a child's conversation with His mother. The special points to be noted are the following: The two

काळिन्दीपुलिनोदरेषु मुसली याव द्रुतः खेलितुं
 ताव त्कार्परिकं पयः पिब हरे वर्धिष्यते ते शिखा ।
 इत्थं बालतया प्रतारणपराः श्रुत्वा यशोदा गिरः
 पाया न स्वशिखां स्पृशन् प्रमुदितः क्षीरेऽर्धपीते हरिः ॥

60. "While Musali (Balarama) has gone to play in the sands of the Yamuna, (before he returns) do thou oh Hari! drink away the milk in the cup; then thy tuft will grow!" Hearing these coaxing words of Yasoda, He who, through (seeming) childishness, while part-drinking the milk, felt his hair (to see how much it had grown)—may He, the Hari (destroyer of all sins) save us!

कैलासो नवनीतति क्षिति रियं प्राग्जग्धमृल्लोष्टति
 क्षीरोदोऽपि निपीतदुग्धति लसत् सेरे प्रफुल्ले मुखे ।
 मात्राऽजीर्णधिया दृढं चकितया नष्टाऽसि दृष्टः कया
 धूधू वत्सक ! जीव जीव चिरमित्युक्तोऽवतानो हरिः ॥

61. When the radiant smiling mouth of Murari was opened wide (one day), as Kailasa

eyes of Krishna are the Sun and the Moon; their closing would lead to absolute darkness indeed; to *Samadhi* in the case of the *Rajayogi*, in which state alone comes the free flow of the nectar from the *Sahasrara*. The suggestion therefore is to some of the highest experiences of the yogi.

(the white mountain) appeared (down his throat) the clod of butter (which He had swallowed); as this earth appeared some mud He had eaten; and as the Milky Ocean itself appeared some milk He had drunk; whereat by His mother greatly frightened by thoughts of His indigestion He was thus addressed "Alas! I am lost! by what (evil-eyed) woman have you been seen? Avaunt! Avaunt! (evil eye!) Live long, my darling! Live long." May Hari who was thus spoken to by His mother, save us!

किञ्चित्कुञ्चितलोचनस्य पिबतः पर्यायपीतस्तनं
 सद्यः प्रस्नुतदुग्धविन्दुमपरं हस्तेन सम्मार्जतः ।
 मात्रैकाङ्गुलिलालितस्य चुबुके स्मेराननस्याधरे
 शौरेः क्षीरकणान्विता निपतिता दन्तद्युतिः पातु नः ॥

62. As He sat (on His mother's lap) with eyes shot somewhat obliquely, while sucking one pap, He kept stroking with his hand the other pap in which the milk had just begun to flow; and His mother with just one finger fondled Him on His chin; and then on the smiling face of Sauri (Krishna) the radiance of the (newly appearing) teeth conjoined with tiny drops of milk fell on the lower lip: may that radiance protect us!

उत्तुङ्गस्तनमण्डलोपरिलसत्प्रालम्बमुक्तामणे-
रन्तर्विबितमिन्द्रनीलनिकरच्छायानुकारिद्युतेः ।

लज्जाव्याजमुपेत्य नम्रवदना स्पष्टं मुरारेर्वपुः

पश्यन्ती मुदिता मुदेऽस्तु भवतां लक्ष्मीर्विवाहोत्सवे ॥ ६३ ॥

63. The goddess Lakshmi (as Rukmani) at the time of her wedding, under plea of bashfulness, hung down her head; and within the huge gem set in the centre of the string of pearls that she wore upon her heaving bosom, she beheld reflected the form of Murari (Sri Krishna) resplendent and blue-hued like the azure-stone; at which she was delighted; may she (so delighted) grant delight unto you all.

कृष्णेनाम्ब गतेन रन्तुमधुना मृद्भक्षिता स्वेच्छया

तथ्यं कृष्ण क एवमाह मुसली मिथ्याम्ब पश्याननम् ।

व्यादेहीति विदारिते शिशुमुखे दृष्ट्वा समस्तं जग-

न्माता यस्य जगाम विस्रयपदं पायात्स नः केशवः ॥ ६४ ॥

64. "When Krishna went forth to play, today, He swallowed mud to His heart's content—Is this true, Krishna?" "Who said thus?" Balarama"—"Quite false, mother; look at my mouth!"—"Open!" Forth-with when the

(seeming) Child's mouth was wide opened, His mother beheld therein all the universe, and was struck with wonder : may such Kesava protect us !

स्वाती सपत्नी किल तारकाणां
मुक्ताफलानां जननीति रोषात् ।
सा रोहिणी नीलमसूत रत्नं
कृतास्पदं गोपवधूकुचेषु ॥ ६५ ॥

65. Swati (the fifteenth constellation from Asvini), the co-wife of Rohini (all of them being wives of Chandra), is the mother of pearls : through envy of her—was it?—Rohini (the star under which Sri Krishna incarnated) brought forth an azure Gem whose abiding place was in the bosoms of cowherd damsels. ‡

‡ The twenty-seven constellations are all spoken of as the wives of Chandra ; as he is united, roughly one day, with each. Now on the day when the bright moon is in Swati (in the mouth of Kartika), drops of rain falling into shells on the beach, are said, to be transformed into pearls. So Swati is the mother of pearls. Far more precious than pearls however is the azure stone. And Rohini bringing forth the azure-stone of Sri Krishna surpassed her co-wife Swati ! There is a further suggestion in this stanza : that Swati is one of those stars, dying under which one does not attain final (mukti) liberation. The play is on *mukta-aphalanam* ; while Rohini brought forth Him through whom one and all became *muktas* (liberated ones). In this way also Rohini surpassed Swati.

नृत्यन्तमत्यन्तविलोकनीयं
 कृष्णं मणिस्तम्भगतं मृगाक्षी ।
 निरीक्ष्य साक्षादिव कृष्णमग्रे
 द्विधा वितेने नवनीतमेकम् ॥ ६६ ॥

66. The deer-eyed Yasoda, (one day) beheld in the marble (stone-set) pillar before her a Krishna dancing and exceedingly bewitching, and took him (the reflection) to be (also) a real Krishna, and so divided the one (quantity of) butter (in her hand) into two parts.

वत्स जागृहि विभातमागतं जीव कृष्ण शरदां शतं शतं ।
 इत्युदीर्य सुचिरं यशोदया दृश्यमानवदनं भजामहे ॥ ६७ ॥

67. "Wake up, my Child, the morning has broken; and live oh Krishna! for a hundred, hundred autumns." Thus was He addressed by Yasoda, and His face for long beheld by her: Him do we worship.

ओष्ठं जिघ्रन् शिशुरिति धिया चुम्बितो वल्लवीभिः
 कण्ठं गृह्णन्नरुणितपदं गाढमालिङ्गिताङ्गः ।
 दोष्णा लज्जापदमभिमृशन्नङ्कमारोपितात्मा
 धूर्तस्वामी हरतु दुरितं दूरतो बालकृष्णः ॥ ६८ ॥

68. May the infant Krishna who, when kissed by cowherdresses under the idea that He was a child, drank their lips quite deep; who, when embraced by them (as a child) yet so tightly seized their necks as to tinge them red; and who, when placed by them (as a child still) upon their laps, with His hand touched their secret parts; He who thus shone forth a prince of adulterers,—may He drive afar all our sins ! †

एते लक्ष्मण जानकीविरहितं मां खेदयन्त्यम्बुदा
मर्माणीव च घट्टयन्त्यलममी क्रूराः कदम्बानिलाः ।

† Does the poet really mean to say in this stanza that Sri Krishna though looking an infant yet committed adultery with the cowherdresses? How can a prince of adulterers dispel the sins of the world? The esoteric meaning, however, of this stanza, lies far below the surface: *Dhurta-swami* means also the secretly beloved Lord who comes unseen by the world and helps the *Jiva* to attain Union with Himself. The Lord here teaches the *Gopikas* how to attain soul-union according to the *Upanishad* doctrine “ओमित्यात्मानं युञ्जीत” In Rajayoga this involves the uttering of the *pranava*; the control of the breath; and the awakening of the Hyper-consciousness divinely hidden within. These three steps are suggested (1) by Sri Krishna's drinking deep of the kissing lips, (2) by His seizing of the throats tightly, and (3) by His touching with his hand the *muladhara* and indicating wherefrom should be awakened the Divinity dormant in ordinary man. Thus the Lord secretly dispels all sins and helps the *Jiva* to become united with Himself. So Sri Krishna in reality taught the *gopikas* according to this stanza, the path of Rajayoga.

इत्थ व्याहृतपूर्वजन्मचरितं यो राधया वीक्षितः
सस्य शङ्कितया स नस्सुखयतु स्वप्नायमानो हरिः ॥ ६९ ॥

69. "These clouds afflict me, oh Lakshmana, now that I am separated from Janaki, and these winds wafting with the odours of the Kadamba cruelly pierce me to the core!"; He who thus recounting in His dream the experiences of His past incarnation was beheld (overheard) by Radha and zealously suspected by her (of amours with some other lady)—May such Hari make us happy.

ओष्ठं मुञ्च हरे बिभेमि भवता पानैर्हता पूतना
कण्ठाश्लेषमसुं जहीहि दक्षिता वालिङ्गनेनार्जुनौ ।
मा देहि च्छुरितं हिरण्यकशिपुर्नीतो नखैः पञ्चता-
मित्थं वारितरात्रिकेळिरवतालुक्ष्म्यापहासाद्भरिः ॥ ७० ॥

70. Relinquish my lips! Oh Hari! I fear Thee: for Thou didst suck Putana to death! do not embrace me thus: for the Arjuna twins (two *asuras* who in the form of Arjuna trees tried to crush down Sri Krishna) by thine embrace were broken! Do not fondle me with Thy finger-tips: for Hiranyakashipu was torn to death with thy nails!" May Hari who was thus playfully put off by Lakshmi during His night's enjoyment with Her, save us?

रामो नाम बभूव हुं तदबला सीतेति हुं तौ पितु-
 र्वाचा पञ्चवटीतटे विहरत स्तामाहर द्रावणः ।
 निद्रार्थं जननीकथा मिति हरे हुङ्कारतः शृण्वतः
 सौमित्रे क्व धनु र्धनुर्धनु रिति व्यग्रा गिरः पान्तु वः ॥

71. “ There lived a certain person named Rama, ”—“ Hum ? ” “ His wife was called Sita ” “ Hum—? ” “ They two, at the bidding of his father were roaming in the skirts (of the forest) of Panchavati ; when Ravana carried her away ” !—As thus (lying in His cradle) He was listening with “ Hums ” to the story told by His mother in order to lull Him to sleep, suddenly (at the thought of Ravana carrying away Sita) burst from Him the thundering words “ Lakshmana ! my bow, my bow, my bow ! where is it ? ” May those excited words protect you !

बालोऽपि शैलोद्धरणाग्रपाणि-
 नीलोऽपि नीरन्ध्रतमः प्रदीपः ।
 धीरोऽपि राधानयनावबद्धो
 जारोऽपि संसारहरः कुत स्त्वम् ॥ ७२ ॥

72. Though Thou art but a boy, Thy fingers can bear aloft the mountain; though black (in colour) Thou art yet a light in densest darkness (ignorance); though valiant (not disposed to submit to any one) Thou art bound by the eyes of Radha! and though an adulterer (dallying with others' wives) Thou art the Destroyer of all bonds of births and deaths (*samsara*): How art Thou all this?

बालाय नीलवपुषे नवकिङ्किणीक-
जालाभिरामजघनाय दिगम्बराय ।
शार्दूलदिव्यनखभूषणभूषिताय
नन्दात्मजाय नवनीतमुषे नमस्ते ॥ ७३ ॥

73. Salutations unto Thee, blue-hued Infant, (roaming) naked, wearing a beautiful waist-band full of fresh little bells (of gold), and adorned (on the chest) with a gold chain of tiger's claws—Salutations to Thee, oh offspring of Nanda and Stealer of butter.

पाणौ पायसभक्त माहितरसं बिभ्रन्मुदा दक्षिणे
सव्ये शारदचन्द्रमण्डलनिभं ह्रैयङ्गवीनं दधत् ।
कण्ठे कल्पितपुण्डरीकनखम प्युदामदीप्तिं वहन्
देवो दिव्यदिगम्बरो दिशतु नः सौख्यं यशोदाशिशुः ॥

74. He who in His right hand delightfully bore sweet-food mingled with honey, and in His left hand held butter white like autumnal moon, He who wore (on his neck) a necklace of tiger's claws, who charmingly naked flashed supremely radiant, and who though divine was born (out of His Grace) as the child of Yasoda—may He grant us all happiness !

किङ्किणिकिणिकिणिरभसै-
रङ्गग भुवि रिङ्गणैः सदाऽटन्तम् ।
कुङ्कुणकुणुपदयुगलं
कङ्कणकरभूषणं हरिं वन्दे ॥ ७५ ॥

75. I bow to Hari who is ever dancing in the courtyard with little bells tinkling sweetly from his golden waist-thread, and also from his resonant anklets and wristlets.

सम्बाधे सुरभीणा-
मम्बा मायासयन्त मनुयान्तीम् ।
लम्बालक मवलम्बे
तं बालं तनुविलग्नजम्बालम् ॥ ७६ ॥

76. That (wondrous) Boy (adorned) with waving curls upon His forehead, His body besmeared with dirt, running amidst the dense

herd of cows, who puts His mother to great trouble while running after Him,—I do seek Him.

अश्वितपिञ्छापीडं
वश्वितसौजन्यवल्लुवीवलयम् ।
अधरमणिनिहितवेणुं
बालं गोपाल मनिश मवलम्बे ॥ ७७ ॥

77. That (wondrous) Boy whose crest is adorned with the peacock plume, who is surrounded by crowds of cowherdesses, their loving hearts being completely overpowered by Him, and who bears the pipe upon His lips,—I seek Him constantly.

प्रह्लादभागधेयं
निगममहाद्रे गुहान्तराधेयम् ।
नरहरिसदाभिधेयं
विबुधविधेयं ममानुसंधेयम् ॥ ७८ ॥

78. (That which incarnated as the fruit of) the good fortune of Prahlada, That which has to be sought in the hidden caverns of the mighty mountain-like Veda, That supreme substance known by the appellation of Narasimha, which all wise ones seek,—That indeed deserves to be the object of my contemplation.

संसारे किं सारं

कंसारे शरणकमलपरिभजनम् ।

ज्योतिः किं मन्धकारे

यदन्धकारे रनुस्मरणम् ॥ ७९ ॥

79. What is the highest Essence of life (worthy of being pursued) in the phenomenal world?—Worship of the lotus feet of Him who destroyed Kamsa! What is the (great) Light in the midst of darkness (that will remove the ignorance characteristic of the phenomenal universe)?—The contemplation of Him who destroyed (the demon) Andhaka? *

कलशनवनीतचोरे

कमलाद्यकुमुदचन्द्रिकापूरे ।

विहरतु नन्दकुमारे

चेतो मम गोपसुन्दरीजारे ॥ ८० ॥

80. In Him who stole away the butter kept in the butter-pot, who like the light of the full moon delights the lily eyes of goddess Lakshmi, in the

* Note the pun on the expression *andhakare* (*h*) which as one word means "in darkness" and as a compound word means "of the enemy of Andhaka".

offspring of Nanda, in the secret Lover of the beautiful Gopis may my mind delight?

कस्त्वं बाल बलानुजः किमिहते मन्मन्दिराशङ्कया

युक्तं तन्नवनीतपात्रविवरे हस्तं किमर्थं न्यसेः ।

मातः कञ्चन वत्सकं मृगयितुं मागा विषादं क्षणा-

दि त्येवं वरवल्लवीप्रतिवचः कृष्णस्य पुष्पातु नः ॥ ८१ ॥

81. "Who art thou, boy?"—"The younger brother of Bala (Balarama)!"—† "Why art thou here?" "Under the mistake that this is my house!"—"That is all right; but why hast thou thrust thy hand into the interior of the butter-pot?"—"Oh Madam, just to find out a certain (lost) calf! do not in a moment feel grieved!" ‡—May this reply given to a blessed cowherdess by Krishna save us! *

† The mighty fellow who will deal hard with you if you dare touch me!

‡ "Or in a moment you will feel no grief".

* The conversation may all be taken as between the spiritual aspirant and the Lord in his heart who out of grace reveals Himself. The aspirant wonders what this new (young) Radiance is, and learns it is the grace that accompanies the might of the Lord. But how does it manifest there? Is the aspirant worthy to be the recipient of such grace? Yes: for the *Jiva* is the abiding place (*mandira*) of the Lord! But may the Lord place His hand upon such a newly initiated (*nava-nita*) *Jiva*? Yes, the Lord regards him as a beloved child (*vatsaka*) and wants to free him from the bonds of *prakriti* (*ma-tah*) and to rid him of all his woes in a moment's time.

गोपालाजिरकर्दमे विहरसे विप्राध्वरे लज्जसे
 ब्रूषे गोकुलहुङ्कृतैः स्तुतिशतैर्मौनं विधत्से विदाम् ।
 दास्यं गोकुलपुंश्चलीषु कुरुषे स्वाम्यं न दान्तात्मसु
 ज्ञातं कृष्ण तवाङ्घ्रिपङ्कजयुगं प्रेम्णाचलं मञ्जुलम् ॥८२॥

82. Oh Krishna ! thou dost sport in the dirt in front of the dwellings of cowherds, but dost fight shy of the sacrificial altars of Brahmanas (who think too much of their own penance and sacrifices and do not whole-heartedly love the Lord) ! Thou dost shout in response to the cries of the herds of cows : but dost put on silence (does not respond) to the countless praises of learned men ! To the wayward women of Gokula (who though married yet secretly love Thee with all their heart), Thou dost render (humble) service, while over the self controlled *yogis* even supreme lordship thou dost not accept : Ah ! I do understand it : the grace of Thy beautiful lotus-feet moves only (in response) unto true love.

नमस्तस्मै यशोदाया
 दायादा यास्तु तेजसे ।
 यद्धि राधामुखाम्भोजं
 भोजं भोजं व्यवर्धत ॥ ८३ ॥

83. Salutation unto that supreme Radiance that sprang from Yasoda, which through being enjoyed has caused the lotus-face of Radha grow more and more beautiful !

अवताराः सन्त्वन्ये
सरसिजनयनस्य सर्वतोभद्राः ।
कृष्णादन्यः कोवा
प्रभवति गोगोपगोपिकामुक्त्यै ॥ ८४ ॥

84. Let the other incarnations of the lotus-eyed Vishnu be—all for the benefit of the worlds doubtless ; but other than Krishna what can grant salvation even unto cows, and cowherds and cowherdresses ?

मध्ये गोकुलमण्डलं प्रतिदिशं चाम्बार वोजृम्भिते
प्रातर्दोहमहोत्सवे नवघनश्यामं रणन्नूपुरम् ।
फाले बालविभूषणं कटिरटसत्किङ्किणीमेखलं
कण्ठे व्याघ्रनखं च शैशवकळाकल्याणकात्स्न्यं भजे ॥

85. All over Gokula, early in the morning at milking-time when the lowing of cows (eager to be milked) rends the air, in the midst of them all

moves the Perfection of child-beauty, incarnate in cloud-blue lustre, with anklets resounding, with tiny child-ornaments hanging on the forehead, and on the waist wearing a belt of exquisite gold with little bells tinkling, and around its neck a gold chain set with tigers' claws ;—unto It I bow !

सजलजलदनीलं दर्शितोदारलीलं
करतलधृतशैलं वेणुनादैरसालम् ।
व्रजजनकुलपालं कामिनीकेळिलोलं
कलितललितमालं नौमि गोपालबालम् ॥ ८६ ॥

86. Him, blue like the pregnant cloud, whose greatness and loveliness stood demonstrated, He having borne the mountain aloft in His hands ; who is charming in the sweetness of His flute-sounds, Protector of all cowherds, delighting in sports with the loving damsels (of Gokula), and wearing (on his bosom) an exquisite garland of flowers—this cowherd Boy I adore.

स्मितललितकपोलं स्निग्धसङ्गीतलोलं
ललितचिकुरजालं चौर्यचातुर्यलीलम् ।
शतमखरिपुकालं शतकुम्भाभचेलं
कुवलयदलनीलं नौमि गोपालबालम् ॥ ८७ ॥

87. Him whose cheeks are dimpled with smiles, who is engrossed in the sweetness of His music, and has lovely curls clustering on His forehead, who delights in stealing away dexterously (the hearts of His devotees),—Him, the destroyer of the enemies of Indra, clad in a garment, shining like gold, Him blue-eyed like the lily,—this cowherd Boy I adore.

मुरळिनिनदलोलं मुग्धमायूरचूडं
दक्षितदनुजजालं धन्यसौजन्यलीलम् ।
परहितनवहेलं पद्मसन्नानुकूलं
नवजलधरनीलं नौमि गोपालबालम् ॥ ८८ ॥

88. Him who is engrossed in the sounds of His flute, who wears on His front locks the beautiful peacock-plume, who has broken the hordes of *asuras*, who delights in the piety of good men, who rejoices in doing ever fresh good to others, who to goddess Lakshmi is ever propitious, Him blue-hued like the young cloud —this cowherd Boy I adore.

सरसगुणनिकायं सच्चिदानन्दकायं
शमितसकलमायं सत्यलक्ष्मीसहायम् ।
शमदमसमुदायं शान्तसर्वान्तरायं
सुहृदयजनदायं नौमि गोपालरायम् ॥ ८९ ॥

89. The storehouse of all lovely traits, the very embodiment of Sat, Chit, and Ananda (of supreme life, consciousness, and bliss) Him who has overcome all *maya* (all the illusions of the world) who possesses the great wealth of Truth, who is the abiding place of tranquility both external and internal, who breaks down all obstacles (in the way of His disciple's realising Him) Him who is the highest of all good and true men—Him, the Prince of cowherds I adore.

लक्ष्मीकळत्रं ललिताब्जनेत्रं
 पूर्णेन्दुवक्त्रं पुरुहूतमित्रं ।
 कारुण्यपात्रं कमनीयगात्रं
 वन्दे पवित्रं वसुदेवपुत्रम् ॥ ९० ॥

90. The help-mate of goddess Lakshmi, with lovely lotus-eyes, with face shining like the full moon—the benefactor of Indra, the fountain of Mercy, incarnate in enchanting guise—the holy offspring of Vasudeva I salute.

मदमय मदमय दुरगं
 यमुना मन्त्रतीर्थं वीर्यशाली यः ।
 मम रति ममरतिरस्कृति-
 शमनपर स्स क्रिया त्कुण्णः ॥ ९१ ॥

91. May the Hero who, getting into the Yamuna, vanquished the terrible-fanged Serpent (Kaliya), who is ever keen on avenging the wrongs done to the gods,—may He, Sri Krishna, grant to me my heart's desire.

मौळौ मायूरबर्हं मृगमदतिलकं चारु लालाटपट्टे
कर्णद्वन्द्वे च ताळीदळ मतिमृदुलं मौक्तिकं नासिकायाम् ।
हारो मन्दारमालापरिमळभरिते कौस्तुभस्योपकण्ठे
पाणौ वेणुश्च यस्य व्रजयुवतियुतः पातु पीताम्बरो नः ॥

92. May He who wears on His crest the peacock-plume, and on His beautiful forehead the Kasturi-tilaka, in His two ears the tender shoots of the palm, in His nose the pendant pearl, and on His chest adorned with the *kaustubha* gem a garland of exquisitely-fragrant *mandara* flowers, who bears in His hand the flute—May He that stands, clad in His saffron garment, and in the company of loving cowherd-maids, protect us !

मुरारिणा वारिविहारकाले
मृगेक्षणानां मृषितांशुकानाम् ।
करद्वयं वा कचसंहतिर्वा
प्रमीलनं वा परिधान मासीत् ॥ ९३ ॥

93. When during the sports in the waters, the garments of the deer-eyed damsels were taken away by Murari, then their two hands, or the network of the (long-flowing) hair or the closing of their eyes formed (in turn) the cloak around their loins. *

यासां गोपाङ्गनानां लसदसिततरालोललीलाकटाक्षा
यन्नासाचारुमुक्तामणिरुचिनिकरव्योमगङ्गाप्रवाहे ।
मीनायन्तेऽपि तासा मतिरभसचलच्चारुनीलालकान्ता
भृङ्गायन्ते यदङ्घ्रिद्वयसरसिरुहे पातु पीताम्बरो नः ॥ ९४ ॥

94. In the dazzling splendour flowing like a heavenly flood of His beautiful nose-pearl the black rolling, lovely eyes of the youthful cowherdresses appeared fish-like; and in the lotuses of His two feet their charming frontlocks rolling in swift curls

* When Sri Krishna carried away their clothes, the Gopis first tried to cover their nakedness with their two hands (*i e.*, tried to take shelter behind their good deeds), but they had to lift their hands and pray for their clothes (they had to relinquish all the fruits of their actions); then they tried to make a covering with their long streaming hair (*esoterically*, they tried to rely upon the fruits of *Jnana*); when the breath of heaven tossed the hair aside (when in the unaided, naked purity of their souls they had to stand before the Lord and be adjudged by Him as worthy of companionship with Himself) then at last they closed their eyes *that is in Samadhi*, and surrendered themselves unconditionally unto the Lord's grace! How enchanting the Allegory.

appeared like swarms of bees—May He Who stood thus, clad in saffron silk, protect us !

यद्वेणुश्रेणिरुपस्थितसुषिरमुखोद्गीर्णनादप्रभिन्ना.
एणाक्ष्य स्तत्क्षणेन त्रुटितनिजपतिप्रेमबन्धा बभूवुः ।
अस्तव्यस्तालकान्ताः स्फुरदधरकुचद्वन्द्वनाभिप्रदेशाः
कामावेशप्रकर्षप्रकटितपुलकाः पातु पीताम्बरो नः ॥ ९३ ॥

95. On hearing the sounds breathed by Whose mouth through deftly ranged flute-holes, the deer-eyed damsels (of Gokula) forthwith felt liberated from all ties which bound them to their own (worldly) lords and unto Whom with forelocks all dishevelled (showing of the confusion arising from their sudden transformation), with lips, and breasts, and naval throbbing, and with the hair standing on end all over the body, they revealed the boundless measure of their divine passion—May He, as thus He stood clad in saffron silk, protect us. ‡

‡ Sri Krishna's flute-sounds, as already pointed out more than once, are symbolic of the flow of universal consciousness ; whoever hears those sounds is freed from all earthly bonds : so were the Gopikas. Secondly, excessive passion whether worldly or divine manifests itself in the same physical expressions. Thirdly, the poet describes the course of divine love in the familiar symbols of earthly lust—on the inevitable principle of describing the unknown through the known.

देवक्या जठराकरे समुदितः क्रीतो गवां पालिना
नन्दे नानकदुन्दुभे निजसुतापण्येन पुण्यात्मना ।
गोपालावलिमुग्धहारतरळो गोपीजनालङ्कृतिः
स्थेया चो हृदि सन्ततं सुमधुरः कोऽपीन्द्रनीलो मणिः ॥

96. May that indescribably precious Azure-stone Which was born in the ocean of Devaki's womb, Which was bought by the blessed cowherd Nanda from Vasudeva by the barter of his own daughter, Which became the central pendant in the fascinating pearl-string of cowherd youths, and the ornament supreme of cowherd damsels—May that precious Stone for ever shine in our hearts.

पीठे पीठनिषण्णवाळकगळे तिष्ठन् स गोपालको
यन्त्रान्तःस्थितदुग्धभाण्ड मवकृ प्याच्छाद्य घण्टारवम् ।
वक्त्रोपान्तकृताञ्जलिः कृतशिरःकम्पं पिव न्यः पयः
पाया दागतगोपिकानयनयो र्गण्डूषकूत्कारकृत् ॥ ९७ ॥

97. May that cowherd Boy who placing Himself upon the shoulders of another boy standing upraised upon stool over stool, caught hold of the rope-net whereon was placed the pot of milk, stopped the ringing of the bell (that was tied up to sound the alarm), and placing His folded hands

close to His mouth drank deep the milk, shaking His head in joy ; and Who, when caught by the incoming cowherdess, rinsed the contents of His mouth at her eyes—May He save us.

यज्ञै रीजिमहे धनं दधिमहे पात्रेषु नूनं वर्यं
वृद्धान्भोजिमहेतप श्रुमहे जन्मान्तरे दुश्चरम् ।
येनास्माक मभू दनन्यसुलभा भक्ति र्भवेद्वेषिणी
चाणूरद्विषि भक्तकल्मषमुषि श्रेयःपुषि श्रीजुषि ॥ ९८ ॥

98. Surely in past births we have performed many meritorious sacrifices ; given great wealth unto deserving people ; served our elders truly ; and performed terrible austerities : wherefore now, (as the fruit of all these virtues) has been vouchsafed to us this wonderful Love, which destroys all *samsara* (the bondage of successive births and deaths), beyond the reach of all others, towards Him, Who is the destroyer of the demon Chanura, Who is the destroyer of the sins of all *bhaktas*, Who bestows the highest good upon men, and upon Whom the goddess of wealth awaits.

त्वयि प्रसन्ने मम किं गुणेन
त्वय्यप्रसन्ने मम किं गुणेन ।
रक्ते विरक्ते च वरे वधूनां
निरर्थकः कुङ्कुमपत्रभङ्गः ॥ ९९ ॥

99. When Thou art gracious to me, what need for any virtue is there? When Thou art unfavourable, of what avail is any virtue? Both when the bride-groom is deeply attached to the bride and when he is not, it is in vain to paint her cheeks and forehead.

गायन्ति क्षणदावसानसमये सानन्द मिन्दुप्रभां
रुन्धन्त्यो निजदन्तकान्ति निवहै गोंपाङ्गना गोकुले ।
मथन्त्यो दधि पाणिकङ्कणझणत्कारानुकारं जवा-
द्वयावल्गद्वसनाञ्चला य मनिशं पीताम्बरोऽव्यात्स नः ॥

100. May He whom the beautiful cowherd-esses in Gokula very early every morning sing jubilantly, as they churn the curds, displaying the lustre of their teeth while the resounding bangles on their wrists keep measure, as it were, to their music, and the ends of their upper garments are blown off their bosoms on account of the great speed of the churning—May He that is clad in saffron silk protect us!

अंसालम्बितवामकुण्डलभरं मन्दोन्नतभ्रूलतं
किञ्चित्कुञ्चित कोमलाधरपुटं साचिप्रसारेक्षणम् ।
आलोलाङ्गुलिपल्लवै रुरळिका मापूरयन्तं मुदा
मूले कल्पतरो स्त्रिमङ्गिललितं जाने जगन्मोहनम् ॥

101. I know Him to be the maddening wonder of all the worlds : Him who stands with triple lovely bends at the foot of the Kalpa tree, Who has His left ear-ornament hanging on the shoulder (as His head is inclined on the left side). Whose eyebrows are slightly raised, the charming lips gently parted, and the eyes shooting side-long glances. Who with deftly-moving finger-tips rapturously fills the holes of the pipe (and floods the worlds with maddening music).

मल्लैः शैलेन्द्रकल्पः शिशुरितरजनैः पुष्पचापोऽङ्गनाभि-
 गोपैस्तु प्राकृतात्मा दिवि कुलिशभृता विश्वकायोऽप्रमेयः ।
 क्रुद्धः कंसेन कालो भयचकितदृशा योगिभिर्ध्येयमूर्ति-
 दृष्टो रङ्गावतारे हरि रमरगणानन्दकृत्पातु युष्मान् ॥

102. He who on the wrestling theatre (in Kamsa's palace) unto the wrestlers appeared like a huge mountain (unshakable), and unto the rest a mere child, who unto the women looked like the flower-bowed Cupid, Who by the cowherds was looked upon as an ordinary mortal (like themselves), and by Indra high in heaven as the supreme Life of all the universe, Who to the terrified Kamsa appeared as the wrathful spirit of Death, and to Yogis as the supreme object of contemplation—

May He, the Delighter of the Hosts in Heaven,
protect you.

संविष्टो मणिविष्टरेऽङ्कतल मध्यासीनलक्ष्मीमुखे
कस्तूरीतिलकं मुदा विरचयन् हर्षां कुचौ संस्पृशन् ।
अन्योन्यस्मितचन्द्रिकाकिसलयै राराधय न्मन्मथं
गोपीगोपपरीवृतो यदुपतिः पाया ज्जगन्मोहनः ॥ १०३ ॥

103. May the Lord of Yadus, Who seated upon a pedestal set with precious stones, with the goddess Lakshmi upon His lap, gracefully marked upon her forehead the *Kasturi-tilaka*, and joyously touched her two breasts, while their mutual lustrous, lovely smiles seemed to offer homage to Cupid—May He, surrounded by cowherds and cowherdresses, save us !

आकृष्टे वसनाञ्चले कुवलयश्यामा त्रपाधःकृता
दृष्टिः संवलिता रुचा कुचयुगे स्वर्णप्रभे श्रीमति ।
बालः कश्चन चूतपल्लव इति प्रान्तस्मितास्यभ्रियं
श्लिष्यं स्ता मथ रुक्मिणीं नतमुखीं कृष्ण रस पुष्पातु नः ॥

104. When the tip of her garment was sportively pulled (by Sri Krishna), then through bashfulness, Rukmini's lily-blue glance, cast down,

rolled upon her beautiful golden paps ; and there as it shone like the tender shoot of the mango, she smiled bewitchingly ; her, in this posture, with face still bent down, Sri Krishna clasped in His arms. May even He save us !

उर्व्यां कोऽपि महीधरो लघुतरो दोर्म्यां धृतो लीलया
तेन त्वं दिवि भूतले च सततं गोवर्धनोद्धारकः ।
त्वां त्रैलोक्यधरं वहामि कुचयो रग्रे न त द्रण्यते
किं वा केशव भाषणेन बहुना पुण्यै र्यशो लभ्यते ॥

105. “Some very petty hill upon the earth was with Thy two arms sportively raised ; wherefore both in heaven and on earth Thou art sung as the up-raiser of Govardhana (mountain for the protection of the cows) : whereas Thee, in whom the triple worlds abide, I bear on the tip of my two breasts ; yet this is praised by none (as a deed of marvel) ;—Oh Kesava ! what is the use of arguing ? Through good fortune (not through sheer merit) is fame obtained !” ‡

‡ This we should suppose to be the amorous sally addressed one day to Sri Krishna by Radha or some other consort of the Lord.

सन्ध्यावन्दनं भद्रमस्तु भवते भोः स्नानं तुभ्यं नमो
 भो देवाः पितरश्च तर्पणविधौ नाहं क्षमः क्षम्यताम् ।
 यत्र क्वापि निषीद्य यादवकुलोत्तंसस्य कंसद्विषः
 स्मरंस्मार मघं हरामि तदलं मन्ये किं मन्येन मे ॥

106. “ Oh Sandhyavandana (morning or evening ablution and prayer) ! peace be unto Thee ! Oh bath, I salute Thee ! Oh ye Gods and *pitris* I am unable to propitiate you with oblations, forgive me !—Seated in some obscure place I desire to spend all my time in contemplation of that flower of the Yadava race, the destroyer of Kamsa ; and thereby to get rid of all my sins. This I believe is quite enough ; what care I for ought else ” !

हे गोपालक हे कृपाजलनिधे हे सिन्धुकन्यापते
 हे कंसांतक हे गजेन्द्रकरुणापारीण हे माधव ।
 हे रामानुज हे जगत्त्रयगुरो हे पुण्डरीकाक्ष मां
 हे गोपीजननाथ पालय परं जानामि न त्वां विना ॥

107. Oh Thou protector of cows ! Ocean of mercy ! Lord of the princess of Sindhu land (Rukmini) ! Destroyer of Kamsa ! Thou that

didst show Thy grace even unto the King of elephants,* Oh Madhava (Lord of Lakshmi)! Oh Thou younger brother of Balarama! Thou supreme Teacher of the three worlds! Oh Thou lotus-eyed One, the beloved protector of Gopis! Save me! Other than Thee (to protect me) none I know.

कस्तूरीतिलकं ललाटफलके वक्षःस्थले कौस्तुभं
नासाग्रे नवमौक्तिकं करतले वेणुं करे कङ्कणम् ।
सर्वाङ्गे हरिचन्दनं च कलयन् कण्ठे च मुक्तावलिं
गोपस्त्रीपरिवेष्टितो विजयते गोपालचूडामणिः ॥ १०८ ॥

108. Wearing the Kasturi-tilaka upon His forehead, the Kaustubha gem upon His chest, and at the tip of his nose the lustrous fresh pearl-pendant—holding the pipe in His hand, adorned with wristlets, with sandal paste all over His body, with a string of pearls on His neck—He, the ornament of the cowherd race, triumphs for ever, surrounded by cowherd damsels.

* Who one day was caught by a huge crocodile in a tank, and feeling absolutely helpless cried up to the Lord and was delivered by Him.

लोका नुन्मदयन् श्रुती मुखरयन् क्षोणीरुहान् हर्षयन्
 शैला निवद्रवयन् मृगा निवशय गोबृन्द मानन्दयन् ।
 गोपान् संभ्रमयन् मुनी न्मुकुळयन् सप्तस्वरान् जृम्भय-
 न्नोङ्कारार्थं मुदीरय निवजयते वंशीनिनाद विशशोः ॥

109. Maddening all the worlds, causing the Vedas to reverberate, gladdening the very trees (and causing them to put forth their flowers), causing the mountains to melt (in response), enchanting the deer, and transporting the cows with rapture,—bewildering the cowherds (who knew not whence the enchanting music came and so ran hither and thither in quest of it), causing the self-controlled sages to close their eyes in meditation (so as to realise Him and hear Him within their own heart), manipulating the seven primal notes, (above all) the full significance of the Pranava (*Aum*) revealing—triumphantly thus sounds the flute of the (seeming) Child.

यस्यात्मभूतस्य गुरोः प्रसादा-
 दहं विमुक्तोऽस्मि शरीरबन्धात् ।

सर्वोपदेष्टुः पुरुषोत्तमस्य
तस्याङ्घ्रिपद्मं प्रणतोऽस्मि नित्यम् ॥ ११० ॥

॥ श्रीकृष्णकर्णामृतम् ॥

द्वितीयाश्वासः

समाप्तः ॥

110. Through the grace of which self-incarnating Guru* of mine, I have been liberated from all the bonds of flesh—at the lotus-foot of him who has initiated me into all (the highest) knowledge, and who is the greatest of men, I bow for ever. †

Here ends chapter II of *Krishnakarnamrita*.

* There is hardly any word in the English language that can at all express the full significance of the Indian term Guru or *Acharya*. "Teacher" and "Master" are both very weak terms, with no spiritual suggestion at all.

† At the foot of the Supreme Lord (Purushottama) who is my Guru etc.—The stanza is thus capable of being interpreted as in praise of Sri Krishna also.

॥ तृतीयाश्वासः ॥

अस्ति स्वस्त्ययनं समस्तजगता मभ्यस्तलक्ष्मीस्तनं
वस्तु ध्वस्तरजस्तमोभि रनिशं न्यस्तं पुरस्तादिव ।
हस्तोदस्तगिरीन्द्रमस्तकतरुप्रस्तारविस्तारित-
स्रस्तस्वस्तरुसूनसंस्तरलसत्प्रस्तावि राधास्तुतम् ॥ १ ॥

CANTO III

1. Adored by Radha, and immersed in flower-heaps that fell in profusion from the countless trees of the up-lifted Govardhana mountain, as well as from the Kalpa tree of heaven, stands the Object supreme, the Source of benefaction unto all the worlds, abiding for ever in the bosom of the Goddess Lakshmi, and continuously realised by those who have destroyed all the *rajas* (the root-cause of lust, greed, and passion) and *tamas* (ignorance) within them (and so have become absolutely *Sattwik*, pure and good).

राधाराधित विभ्रमाद्भुतरसं लावण्यरत्नाकरं
साधारण्यपदव्यतीतसहजस्मेराननांभोरुहम् ।

आलम्बे हरिनीलगर्वगुरुतासर्वस्वनिर्वापणं
बालं वैणविकं विमुग्धमधुरं मूर्धाभिषिक्तं महः ॥ २ ॥

2. I do rest in that supremely beautiful splendour, which is cast in perfect sweetness like the essence of Vina-music, which in its own person has robbed the azure-stone of all its lustre ; which is the very essence of the sublime and the marvellous, and the abiding ocean of loveliness ; the natural smile of whose lotus-face surpasses all that is deemed beautiful in the worlds, and which as such is the object of Radha's adoration.

करिणा मलंध्यगतिवैभवं भजे
करुणावलम्बितकिशोरविग्रहम् ।
यमिना मनारतविहारि मानसे
यमुनावनांतरसिकं परं महः ॥ ३ ॥

3. That supreme Radiance that out of grace chose to assume the form of a Child, and delighted to roam in the words bordering the Yamuna, with a gait surpassing in stateliness the tread of an elephant, that in the minds of the self-controlled abides unceasingly,—I do adore It.

अतन्त्रितत्रिजगदपि व्रजाङ्गना-
 नियन्त्रितं विष्णुलविलोचनाङ्गया ।
 निरन्तरं मम हृदये विजृम्भतां
 समन्ततः सरसतरं परं महः ॥ ४ ॥

4. May that supreme Radiance defied control in all the three worlds, which yet by directions of the rolling eyes of Gopikas allowed Itself to be controlled, and which is all round beautiful—may It in my heart radiate for ever.

कन्दर्पप्रतिमल्लुकान्तिविभवं कादम्बिनीबान्धवं
 वृन्दारण्यविलासिनीव्यसनिनं वेषेण भूषामयम् ।
 मन्दस्मेरमुखांबुजं मधुरिमव्यामृष्टबिम्बाधरं
 वन्दे कंदलितार्द्रयौवनवनं कैशोरकं शार्ङ्गिणः ॥ ५ ॥

5. I salute the boyhood of Krishna, intermixed with the freshness of youth, fascinating in form like that of Cupid, blue like the clouds, sighing for the damsels of Brindavan, and bedecked with ornamentations; whose lotus-face is filled with sweet smiles, and whose lips are delicious unto perfection.

आमुक्तमानुष ममुक्तनिजानुभाव-
 मारूढयौवनं मगूढविदग्धलीलम् ।

आमृष्टयौवन मनष्टकिशोरभाव-

मार्धं महः किमपि माद्यति मानसे मे ॥ ६ ॥

6. That primal Lustre intoxicates my mind which incarnating as man yet was overflowing in its own divine splendour, which even while growing into adolescence was full of unconcealed sportiveness, whose budding youth was co-mingled with the freaks of childhood.

ते ते भावा स्सकलजगतीलोभनीयप्रभावाः

नानातृष्णासुहृदि हृदि मे काम माविर्भवन्तु ।

वीणावेणुकणितलसितस्रेरवक्कारविंदा-

बाहं जाने मधुर मपरं नन्दपुण्यांबुराशेः ॥ ७ ॥

7. Within my heart hankering after diverse (worldly) objects, may those diverse qualities of greatness (of Sri Krishna) dawn, that are capable of captivating all the worlds; indeed of nought sweeter I know than that smiling lotus-face bedecked with the resonance of the charming flute, of Him who incarnated as the fruit of all the good deeds of Nandagopa !

सुकृतिभि रादृते सरसवेणुनिनादसुधा-

रसलहरीविहारनिरवग्रहकर्णपुटे ।

ब्रजवरसुन्दरीमुखसरोरुहसारसिके

महसि कदानु मज्जति मदीय मिदं हृदयम् ॥ ८ ॥

8. In that supreme Radiance, which has been extolled by the truly virtuous, which (incarnating as Sri Krishna) has ravished the ears of all with the nectar-like floods of melody poured forth by It from the lovely flute-reed, and which has drunk deep the charms of the lotus-faces of the beautiful damsels of Gokula—in that Radiance when may my heart find itself drowned ?

तृष्णातुरे चेतसि जृम्भमाणं

मुष्णन्मुहुर्मोहमहांधकारम् ।

पुष्णातु नः पुण्यदयैकसिन्धोः

कृष्णस्य कारुण्यकटाक्षकेलिः ॥ ९ ॥

9. May that gracious sportive glance of Sr Krishna, the supreme fountain of grace, bless us which (alone) can dispel the terribly dense darkness of illusion that spreads again in my mind hankering after wordly enjoyment.

निखिलागममौलिलालितं

पदकमलं परमस्य तेजसः ।

व्रजभुवि बहुमन्महे तरां
सरसकरीषविशेषरूषितम् ॥ १० ॥

10. That lotus-foot of the supreme radiance sung in the holiest hymns of the Veda we greatly adore, which incarnating (as the lotus-foot of Sri Krishna) in Gokula was splashed (while running after the cattle) with the fresh dung of the cows. *

उदारमृदुलस्मितव्यतिकराभिरामाननं
मुदा मुहु रुदीर्णया मुनिमनोबुजाग्रेडितम् ।
मदालसविलोचनव्रजवधूमुखाखादितं
कदानु कमलेक्षणं कमपि बाल मालोक्ये ॥ ११ ॥

11. That indescribably beautiful lotus-eyed Boy Whose face is rendered bewitchingly charming by its lovely smiles, Who with bliss constantly welling from their hearts is beheld in the minds of the self-controlled, and on Whom the madly gazing cowherd maids have imprinted their fragrant kisses—when shall I behold Him ?

* Another typical instance of the boundless grace of the Lord. He, the greatest, highest of all, sung in the holiest books, condescends to bring Himself down to the level of an attendant on the cows and so engrossed He is with them as to get His feet covered with the fresh wet cow-dung.

ब्रजजनमदयोषिल्लोचनोच्छिष्टशेषी
 कृत मतिचपलाभ्यां लोचनाभ्या मुभाभ्याम् ।
 सकृदपि परिपातुं ते वयं पारयामः
 कुवलयदळनीलं कांतिपूरं कदानु ॥ १२ ॥

12. With these two longing eyes of mine when
 shall I be qualified to behold that full radiance of
 Thine, which blue like the lily, remains after being
 drunk by the eyes of the madly-loving damsels of
 Gokula ?

घोषयोषिदनुगीतयौवनं
 कोमलस्तनितवेणुनिस्वनम् ।
 सारभूत मभिरामसंपदां
 धाम तामरसलोचनं भजे ॥ १३ ॥

13. I adore that lotus-eyed Radiance, which
 for all traits of beauty has been the abiding-place,
 which is enchanting in its flute-sounds, and whose
 youthful sports are sung by the damsels of Gokula.

लीलया ललितयावलम्बितं
 मूलगेहमिव मूर्तिसम्पदाम् ।
 नीलनीरदविकासविभ्रमं
 बालमेव वय माद्रियामहे ॥ १४ ॥

14. Him only we esteem, the cloud-like blue-hued Boy full of lovely sports who of all beautiful physical traits is the very store-house.

वन्दे मुरारे श्रणारविन्द-
 द्वन्द्वं दयादर्शितशैवस्य ।
 वन्दारुवृन्दारकवृन्दमौलि-
 मन्दारमालाविनिमर्दभीरु ॥ १५ ॥

15. The two lotus feet of Murari appearing out of grace in Child's form I adore, which feet run the risk of being incessantly pressed by the hosts of heaven with crests adorned with wreaths of divine flowers.

यस्मि नृत्यति यस्यशेखरभरैः क्रौञ्चद्विष श्रन्द्रकी
 यस्मि नृप्यति यस्य घोषसुरभिं जिघ्रन्वृषोधूर्जटेः ।
 यस्मिन्सज्जाति यस्य विभ्रमगतिं वाञ्छन्हरे रिसधुर-
 स्तद्वृन्दावनकल्पकद्रुमवनं तं वा किशोरं भजे ॥ १६ ॥

16. The Boy-form and the garden of Brindavan overgrown with trees like unto the trees of heaven I do seek. Where, beholding the adornments upon which Boy's crest the Peacock ridden by Subrahmanya begins to dance with delight; and with nostrils wide-stretched scenting the cow in

Whose herd the bull of Mahadeva runs madly ;
while the elephant of Indra enchanted stands trying
to learn the stately gait of which Boy.*

अरुणाधरामृतविशेषितस्मितं
वरुणालयानुगतवर्णवैभवम् ।
तरुणारविन्ददलदीर्घलोचनं
करुणालयं कमपि बाल मात्रये ॥ १७ ॥

17. I take shelter in that indescribably
gracious Boy upon whose beautiful reddish lip plays
the sweet smile, whose body is cast in a hue like
unto that of the ocean, and whose large eyes look
like the fresh-blown lotus.

लावण्यवीचीरचिताङ्गभूषां
भूषापदारोपितपुण्यबर्हाम् ।
कारुण्यधाराळकटाक्षमालां
बालां भजे वल्लुववंशलक्ष्मीम् ॥ १८ ॥

* Subrahmanya's peacock, Mahadeva's bull, and Indra's elephant
all denote types of individual consciousness, the vehicle whereon each
god rides ; and each individualised consciousness seeks to perfect itself in
Sri Krishna's universal consciousness and bliss.

18. I adore that Boy who has incarnated as the crowning beauty of the cowherd race, whose limbs are adorned with the perfection of loveliness, who bears on His crest the holy peacock-plume as ornament, and whose rolling glances are overflowing with compassion.

मधुरैकरसं वपु विभो-
 मथुरावीथिचरं भजामहे ।
 नगरीमृगशाबलोचना-
 नयनेन्दीवरवर्षवर्षितम् ॥ १९ ॥

19. I adore that supremely sweet frame of the Lord as it trod the thoroughfares of Mathura, and (while doing so) was profusely worshipped with flowery glances by the deer-eyed ladies of that city.

पर्याकुलेन नयनान्तविजृम्भितेन
 वक्त्रेण कोमलदरस्मितविभ्रमेण ।
 मन्द्रेण मञ्जुलतरेण च जल्पितेन
 नन्दस्य हन्त तनये हृदयं धुनोति ॥ २० ॥

20. My heart is drawn unto the offspring of Nanda by His exceedingly lovely rolling side-glances, by His sweetly-smiling lovely face, and by His sublime enchanting speech.

कन्दर्पकण्डूलकटाक्षबन्दी-
 रिन्दीवराक्षी रभिलाषमाणान् ।
 मन्दसिताधारमुखारविन्दा-
 न्वन्दामहे वल्लवधूर्तपादान् ॥ २१ ॥

21. I bow to that Prince of adulterers whose lotus face is bedecked with sweet smile who finds delight in the lotus-eyed damsels of Gokula looking maddened by the shafts of the God of Love.

लीलाटोपकटाक्षनिर्भरपरिष्वङ्गप्रसङ्गाधिक-
 प्रीते गीतिविभङ्गसङ्गरलसद्वेणुप्रणादामृते ।
 राधालोचनलालितस्य ललितस्मेरे मुरारे मुदा
 माधुर्यैकरसे मुखेन्दुकमले मग्नं मदीयं मनः ॥ २२ ॥

22. In the lotus-face of Murari cast in perfect sweetness whom the eyes of Radha adore perpetually, which ever smiling delights in deep embraces (of Radha) following the message of her lovely glances, and from which flows the flute's nectar linking together the varied harmony of diverse notes and songs,—in that face my mind is rapt.

शरणागतवज्रपञ्जरे
 शरणे शार्ङ्गधरस्य वैभवे ।

कृपया धृतगोपविग्रहे

किय दन्य न्मृगयामहे वयम् ॥ २३ ॥

23. When for our shelter we have the greatness of the Wielder of the Sarnga bow, which like an adamant citadel guards all who seek shelter in it, and which out of grace supreme has manifested itself in the guise of a cowherd (as Sri Krishna), what other object do we care to seek ?

जगत्त्रयैकान्तमनोज्ञभूमि

चेतस्यजस्रं मम सन्निधत्ताम् ।

रमासमास्वादितसौकुमार्यं

राधास्तनाभोगरसज्ञ मोजः ॥ २४ ॥

24. May that Lustre which knows the perfect blissfulness hidden within the bosom of Radha, which] of the three worlds is the supreme crown of sweetness, whose beatitude is known only to the goddess Lakshmi—may It unceasingly abide in my heart.

वय मेते विश्वसिमः

करुणाकरमूर्तिर्किंवद न्त्यङ्गे ।

अपिच विभो तव ललिते

चपलतरा मति रियं बाल्ये ॥ २५ ॥

25. In Thee that as is well known, hast incarnated through supreme compassion we here do place our trust ; moreover in Thy enchanting boyhood, Oh Lord, our minds find delight.

वत्सपालचरः कोऽपि
वत्सः श्रीवत्सलाञ्छनः ।
उत्सवाय कदा भार्वा-
त्यत्सुके मम लोचने ॥ २६ ॥

26. “When will that indescribably beautiful Child who bears on His chest the *Srivatsa* mark, and who roams with those who guard the calves, manifest Himself before me?” thus do my two eyes long.

मधुरिमभरिते मनोभिरामे
मृदुलतरस्मितमुद्रिताननेन्दौ ।
त्रिभुवननयनैकलोभनीये
महसि वर्यं ब्रजभाजि लालसाः स्मः ॥ २७ ॥

27. In that supreme Radiance which incarnated among the cowherds with moonlike face, full of sweetness, enchanting, and bedecked with lovely smiles, the sole cynosure of the three worlds, my longing is centred.

मुखारविंदे मकरंदबिंदु-
निष्यंदलीलामुरलीनिनादे ।
व्रजांगनापांगतरंगभृंग-
संग्रामभूमौ तव लालसाःस्सः ॥ २८ ॥

28. My longing is to behold Thy lotus-face
wherefrom the flute-sounds flow like honey-drops,
and whereon the lovely glances of cowherd damsels
settle like swarms of bees !

आताम्रायतलोचनांशुलहरीलीलासुधाप्यायितैः
गीताम्रेडितदिव्यकेळिभरितैः स्फीतं व्रजस्त्रीजनैः ।
स्वेदाम्भःकणभूषितेन किमपि स्मेरेण वक्त्रेन्दुना
पादाम्भोजमृदुप्रचारसुभगं पश्यामि दृश्यं महः ॥ २९ ॥

29. I behold the beautiful radiant Form upon
whose smiling face drops of sweat stood flashing, as
Its lotus feet plied the gentle dance with cowherd
damsels who were engrossed in the maddening sport
fed by the resounding music (of the flute), while
from the reddish corner of Its eyes flowed forth a
nectar-like stream of glances full of love.

पाणौ वेणुः प्रकृतिसुकुमाराकृतौ बाल्यलक्ष्मीः
 पार्श्वे बालाः प्रणयसरसालोकितापाङ्गलीलाः ।
 मौळौ बह्वं मधुरवदनाम्भोरुहे मौग्ध्यमुद्रे-
 त्यार्द्राकारं किमपि क्तिवं ज्योति रन्वेषयामः ॥ ३० ॥

30. I seek that Radiance which has assumed the deceptive and enchanting form of a guileless Boy with lotus-face, who bears on His crest the peacock plume, in His hand the flute, and upon His naturally delicate frame every mark of juvenile beauty, and who is surrounded by boys whose sportive eyes respond blissfully to His own loving glances.

आरूढवेणुतरुणाधरविभ्रमेण
 माधुर्यशालिवदनाम्बुजमुद्रहन्ती ।
 आलोकयतां किमनया वनदेवता वः
 कैशोरके वयसि कापि च कान्तियष्टिः ॥ ३१ ॥

31. Oh ye sylvan deities! why all your vain activity (in your usual office of looking after the trees)! behold the Radiance appearing in all the tenderness of childhood, and bearing a face cast in mould of natural sweetness, and enhanced by e

loveliness of lips wherefrom flow the enchanting flute-sounds.

अनन्यसाधारणकान्तिकान्त-
माक्रान्तगोपीनयनारविन्दम् ।
पुंसः पुराणस्य नवं विलासं
पुण्येन पूर्णेन विलोकयिष्ये ॥ ३२ ॥

32. As the full fruit of my righteousness I behold this new and unique manifestation of the grace of the primæval Purusha blazing forth with a radiance unequalled by ought else, and causing rapture unto the lotus-eyes of the cowherdesses.

साष्टाङ्गपात मभिनन्द्य समस्तभावैः
सर्वान् सुरेन्द्रनिकरा निदमेव याचे ।
मन्दसितार्द्रमधुराननचन्द्रबिम्बे
नन्दस्य पुण्यनिचये मम भक्ति रस्तु ॥ ३३ ॥

33. Prostrating myself completely (touching the ground with all my eight limbs) with a view to propitiate all the mighty Gods, this only prayer in all earnestness I do make to them: May my devotion be concentrated on Him who incarnated as the crowning fruit of Nandagopa's righteous

deeds, with a face resplendent like the moon and bedecked with the sweetest of gracious smiles !

एषु प्रवाहेषु स एव मन्ये
क्षणोऽपि गण्यः पुरुषायुषेषु ।
आस्वाद्यते यत्र कयापि भक्त्या
नीलस्य बालस्य निजं चरित्रम् ॥ ३४ ॥

34. In this continuous flow of human years that one moment alone I consider to be memorable, wherein with devotion unspeakable the true activity of the blue-hued Boy comes to be drunk deep by the loving mind.

निसर्गसरसाधरं निजदयार्द्रदिव्येक्षणं
मनोज्ञमुखपङ्कजं मधुरसार्द्रमन्दस्मितम् ।
रसज्ञहृदयास्पदं रमितवल्लवीलोचनं
पुनःपुन रूपासहे भुवनलोभनीयं महः ॥ ३५ ॥

35. Again and again I contemplate upon that Lustre enchanting all the world, as it manifests itself in a form supremely delightful unto the eyes of the cowherdesses and unto the hearts of truly discriminating seers.

स कोऽपि बाल स्सरसीरुहाक्ष-
स्सा च ब्रजस्त्रीजनपादधूलिः ।

मुहुस्तदेतद्युगळं मदीये
मोमुह्यमानेऽपि मनस्युदेतु ॥ ३६ ॥

36. Verily in my mind amidst its ceaseless delusions may two things radiate for ever—the indescribably fascinating Boy with lotus face, and the dust cast from the holy feet of the bands of *Gopis* (whose blissfulness is the proof supreme of of the Lord's boundless compassion).

मयि प्रयाणाभिमुखे च वल्लवी-
स्तनद्वयीदुर्ललित स्स बालकः ।
शनैश्शनैश्श्रावितवेणुनिस्वनो
विलासवेषेण पुरः प्रतीयताम् ॥ ३७ ॥

37. Whenever I feel disposed to start on my journey (unto the supreme Abode whence there is no coming back) may that seeming Boy whom the *Gopis* have striven hard to keep delightfully imbedded in their bosoms, with His charming decorations, walk before me, gently filling my ears with the ravishing sounds of His flute.

अतिभूमि मभूमि मेव वा
वचसां वासितवल्लवीस्तनम् ।

मनसा मपरं रसायनं
मधुराद्वैत मुपास्महे महः ॥ ३८ ॥

38. We worship that all-sweet Radiance which has sanctified the bosoms of the Gopis, and is the sole balm (to heal the woes) of all minds, and which (as the compassionate Lord who loves His devotees) is the most inspiring theme of Speech for all time, and at the same time (as the One supreme existence) is beyond all speech whatever.

जननान्तरेऽपि जगदेकमण्डने
कमनीयधाम्नि कमलायतेक्षणे ।
ब्रजसुन्दरीजनविलोचनामृते
चपलानि सन्तु सकलेन्द्रियाणि मे ॥ ३९ ॥

39. May all my faculties, in some future birth at least, find their highest delight in the lotus-eyed, enchantingly radiant Lord whose sight has been like heavenly balm unto the damsels of Gokula.

मुनिश्रेणीवन्द्यं मदभरलसद्वल्लवधू-
स्तनश्रोणीबिम्बस्तिमितनयनाम्भोजसुभगम् ।
पुनःश्लाघाभूमिं पुलकितगिरां नैगमगिरां
घनश्यामं वन्दे किमपि कमनीयाकृति महः ॥ ४० ॥

40. I adore that unspeakably charming cloud-hued Radiance, which is worshipped in the assemblage of holy sages, which with looks compassionately clinging to the heaving bosoms and loins of the love-intoxicated *gopīs* shines most gracious, and, as such, of the ecstatic words of the Veda becomes the subject of unceasing praise.

अनुचुम्बता मविचलेन चेतसा
मनुजाकृते मधुरिमश्रियं विभोः ।
अयि देव कृष्ण दयितेति जल्पता-
मपि नो भवेयु रपि नाम तादृशाः ॥ ४१ ॥

41. And unto me too who cry out fondly (without being able to find Him) “oh Lord Krishna, beloved;” may those states (of blissfulness) be vouchsafed as were experienced by those whose steadfast minds beheld and adored the perfect sweetness of the Lord when He appeared before them in human form.

किशोरवेषेण कृशोदरीदृशं
विशेषदृश्येन विशाललोचनम् ।
यशोदया लब्धयशोनवाम्बुधे-
निशामये नीलनिशाकरं कदा ॥ ४२ ॥

42. When shall I behold that deep-blue large-eyed Boy-form which was rapturously beheld by the slender-waisted damsels of Gokula, and which upon Yasoda has conferred universal fame?

प्रकृति खतु नो विलासलक्ष्म्याः
 प्रकृतिजडं प्रणतापराधवीथ्याम् ।
 सुकृतिकृतपदं किशोरभावे
 सुकृतिमनःप्रणिधानपात्र मोजः ॥ ४३ ॥

43. May that Radiance save us which in juvenile grace is the very source of Grace and Beauty, which to the faults of Its devotees is by nature blind (forgiving), which is ever sought by the virtuous, and which in the hearts of holy ones abides stead-fastly.

अपहसितसुधामदावलेपै-
 रतिसुमनोहर मार्द्रमन्दहासैः ।
 व्रजयुवतिविलोचनावलेह्यं
 रमयतु धाम रमावरोधनं नः ॥ ४४ ॥

44. May that Radiance beloved of the goddess Lakshmi, whose nectar-like sweet smiles had overcome the hearts of all, and been drunk blissfully

by the eyes of the damsels of Vraja,—may It delight us !

अङ्कुरितस्मेरदशाविशेषै-
रभ्रान्तहर्षामृतवर्षमक्षणाम् ।
संक्रीडतां चेतसि गोपकन्या-
घनस्तनस्वस्त्ययनं महो नः ॥ ४५ ॥

45. May that Radiance sport within our hearts, which on account of its sweet budding smiles has delighted the eyes of all spectators like a flood of nectar, and which upon the heaving bosoms of cow-herd damsels has conferred blissfulness supreme !

मृगमदपङ्कसङ्करविशेषितवन्यमहा-
गिरितटगण्डगैरिकघनद्रवविद्रुमितम् ।
अजितभुजान्तरं भजत हे वत गोपवधू-
स्तनकलशस्थलीघुसृणमर्दनकर्दमितम् ॥ ४६ ॥

46. Worship, Oh ye men ! the chest of the triumphant Sri Krishna adorned by the *Kunkuma*, rubbed up by the embraces of the heaving bosoms of Gopikas, and bearing like coral lines the thick aint flowing from mountain rocks whereon the

musk-deer from adjoining forests have left deep strains of fragrant paste.

आमूलपल्लवितलील मपाङ्गजालै-
 रासिञ्चती भुवन मादृतगोपवेषा ।
 बालाकृति मृदुलमुग्धमुखेन्दुबिम्बा
 माधुर्यसिद्धि रवता न्मधुविद्विषो नः ॥ ४७ ॥

47. May that Perfection of sweetness of Him who slew the demon Madhu, incarnating in the form of a boy, in cowherd's guise, with a face fascinating like the full-orbed moon, and with Its flowery side-glances filling the world with loveliness all round—may It save us !

विरणन्मणिनूपुरं व्रजे
 चरणाम्भोज मुपास्व शार्ङ्गिणः ।
 सरसे सरसि श्रियाश्रितं
 कमलं वा कलहंसनादितम् ॥ ४८ ॥

48. Do thou contemplate upon the lotus foot of the weilder of Sarnga (Sri Krishna) that roams in Gokula with beautiful resounding anklets, and is as full of beauty as the lotus in the beautiful lake wherein the swan blissfully sings.

शरण मशरणानां शारदाम्भोजनेत्रं
 निरवधिमधुरिम्रा नीलवेषेण रम्यम् ।
 स्मरशरपरतन्त्रस्मेरनेत्राम्बुजाभि-
 र्व्रजयुवतिभि रव्या ब्रह्म संवेष्टितं नः ॥ ४९ ॥

49. May the supreme Brahman incarnating in a charming blue-form sweet beyond all limitation, with eyes shining-like the autumn lotus, Which is sorrounded by damsels of Gokula with beaming eyes all maddened with love, and which is the final Shelter of all shelter-less souls—may It save us !

सुव्यक्तकान्तिभरसौरभदिव्यगात्र-
 मव्यक्तयौवनपरीतकिशोरभावम् ।
 गव्यानुपालनविधा वनुशिष्ट मव्या-
 दव्याजरम्य मखिलेश्वरवैभवं नः ॥ ५० ॥

50. May that inexplicable greatness of the supreme Ishwara, enchanting in Itself, and out of Its own grace incarnating in a form full of dazzling splendour, in which budding youth mingles with vanishing childhood—may It which in its supreme compassion delights to tend the herds of cows, protect us !

अनुगत ममरीणा मम्बरालम्बिनीनां
 नयनमधुरिमश्रीनर्मनिर्माणसीप्ताम् ।
 ब्रजयुवतिविलासव्यापृतापाङ्ग मव्या-
 त्रिभुवनसुकुमारं देवकैशोरकं नः ॥ ५१ ॥

51. May that divine Childhood save us that enlivened the three worlds, and on which the goddesses roaming in mid-heaven hung with enchanting eyes, enrapt in ideal gaze, quite as much as the cowherd damsels in response to whose lovely sports Its own side-glances rolled.

आपाद माचूड मतिप्रसक्तै-
 रापीयमाना यमिनां मनोभिः ।
 गोपीजनज्ञातरसाऽवता ओ
 गोपालभूपालकुमारमूर्तिः ॥ ५२ ॥

52. May that blessed form of the offspring of Nanda, ruler of the cowherds, save us, which from head to foot is drunk deep (in the course of steadfast contemplation) by the minds of the self-controlled (Yogis), whose sweetness was fully known only unto the numerous damsels of Gokula.

दिष्ट्यावृन्दावनमृगदृशां विप्रयोगाकुलानां
 प्रत्यासन्नं प्रणयचपलापाङ्गवीचीतरङ्गैः ।
 लक्ष्मीलीलाकुवलयदलश्यामलं धाम कामान्
 पुष्पीया नः पुलकमुकुलाभोगभूषाविशेषम् ॥ ५३ ॥

53. May that Radiance blue-hued like the azure lily with which the Goddess Lakshmi sports, grant unto us our desires, Which (incarnating) in the midst of the deer-eyed damsels of Brindavan, whenever It found them afflicted by Its separation, happily reappeared before them, with side-glances overflowing with grace, and so caused them to bloom again in boundless rapture .

जयति गुहशिखीन्द्रपिञ्छगौळि-
 स्सुरगिरिगैरिककल्पिताङ्गरागः ।
 सुरयुवतिविकीर्णसूनवर्ष-
 स्त्रपितविभूषितकुन्तलः कुमारः ॥ ५४ ॥

54. Triumphs the wondrous Boy whose hair is adorned beautifully and abundantly with heaps of flowers showered by the damsels of Heaven, upon whose crest waves a plume like unto that of the peacock whereon Subrahmanya rides, and whose

limbs are painted with the dyes obtained from the rocks of heavenly Meru.

मधुरमन्दशुचिसितमञ्जुलं
वदनपङ्कज मङ्गजवेल्लितम् ।
विजयतां ब्रजबालवधूजन-
स्तनतटीविलुठन्नयनं विभोः ॥ ५५ ॥

55. May the Lord's lotus-face triumph, bedecked with sweet smiles, and tossed with Love, whose eyes therefore fell rovingly upon the heaving bosoms of the youthful damsels of Gokula.

अलसविलसन्मुग्धस्निग्धसितं ब्रजसुन्दरी-
मदनकदनस्त्रिभुवनं धन्यं महद्बदनाम्बुजम् ।
तरुण मरुणज्योत्स्नाकात्स्नर्यासितस्तपिताधरं
जयति विजयश्रेणी मेणीदृशां मदय नमहः ॥ ५६ ॥

56. Triumphs verily the Radiance incarnate, bedecked with sweet dallying smiles, sweating through excessive love-sports with the beautiful damsels of Vraja, bearing a youthful, enchanting lotus-face, and cherry lips sweet with smiles like moonlight; and infusing into Its deer-eyed companions the triumphs of ecstasy.

राधाकेलिकटाक्षवीक्षितमहावक्षःस्थलीमण्डना
 जीयासुः पुलकाङ्कुरा स्निग्धवनस्वादीयस स्तेजसः ।
 क्रीडान्तप्रतिसुप्तदुग्धतनयामुग्धावबोधक्षण-
 त्रासारूढदृढोपगूहनमहासाम्राज्यसान्द्रश्रियः ॥ ५७ ॥

57. The Radiance supreme, Which incarnated for the delectation of the three worlds, when His chest was beheld by Radha with glances longing for embrace, as also when by the daughter of the sea of Nectar (Lakshmi as Rukmini), after a night of blissful sport and sleep, half-waking at dawn, and for a moment seized with the fear of separation, with a strength of embrace defying in joy even universal sway, He was clasped—(on these occasions) what ecstasy in Him manifested itself by means of the hair, profusely standing on end upon His broad chest—may It be praised for ever !

स्मितस्नुतसुधाधरा मदशिखण्डिबर्हाङ्किता
 विशालनयनाम्बुजा व्रजविलासिनीवासिताः ।
 मनोज्ञमुखपङ्कजा मधुरवेणुनादद्रवा
 जयन्ति मम चेतसश्चिरमुपासिता वासनाः ॥ ५८ ॥

58. Those long-contemplated thought—forms of mine (which in a past birth I have contemplated

and experienced) now triumphantly dominate my mind, taking shape as the sweet-smiling delicious underlip, as the crest adorned with the adult peacock's plume, as the broad lotus-eyes sporting amidst the lovely damsels of Vraja, and as the charming lotus-face wherefrom flowed forth the sweet strains of the flute. *

जीया दसौ शिखिशिखण्डकृतावर्तसा
 सांसिद्धिकी सरसकान्तिसुधासमृद्धिः ।
 यद्विन्दुलेशकणिकापरिमाणभाग्यः
 सौभाग्यसीमपद मञ्चति पञ्चबाणः ॥ ५९ ॥

59. May that abundant Perfection of lovely splendour overflowing out of Itself and assuming human form and bearing on its crest the plume of the peacock, reign supreme; endowed with one least little drop of which abundant splendour (as offspring), God Cupid comes to be regarded as the very ideal of highest loveliness!

आयामेन दृशो विशालतरयो रक्षय्य मार्द्रस्मित-
 च्छायाधर्षितशारदेन्दुललितं चापल्यमात्रं शिशोः ।

* The portrait with these details rises in my mind by virtue of the *Vasanas* or latent thought-forms implanted in my mind in previous births.

आयासा नपरा निधूय रसिकै राखाद्यमानं मुहु-
र्जीया दुन्मदवल्लवीकुचभराधारं किशोरं महः ॥ ६० ॥

60. May that resplendent Boy form reign supreme, the light of Whose two broad eyes beams illimitably, Whose gracious smile surpasses in sweetness the autumnal moon, Whose childish waywardness is untouched by aught gross, to participate in Whose blissfulness the truly wise competent to judge forsake all other activities as being barren, and Which in the swelling bosoms of the madly devoted Gopikas abides for ever!

स्कन्धावारसदो व्रजः कतिपये गोपा स्सहायादयः
स्कन्धालम्बिनि वत्सदाम्नि धनदा गोपाङ्गनाः स्वाङ्गनाः ।
शृङ्गारा गिरिगैरिकं शिव शिव श्रीमन्ति बर्हाणि च
शृङ्गग्राहिकया तथापि तदिमं प्राहु स्त्रिलोकेश्वरम् ॥ ६१ ॥

61. The cowstall was His royal Hall! a few cowherds were His lieutenants and subjects whose tribute lay in the calves which they carried on their shoulders! cowherdesses formed His harem! and dyes drawn from hill-rocks, and peacock-plumes, Oh! the wonder! formed His beautiful adornments! Though possessing such scant accompani-

ments, this marvellous One was yet the sole Lord of the three worlds in the estimation of the wise !

श्रीमद्वर्हिशिखण्डमण्डनजुषे श्यामाभिरामत्विवे

लावण्यैकरसावसिक्तवपुषे लक्ष्मीसरःप्रावृषे ।

लीलाकृष्टरसज्ञधर्ममनसे लीलामृतस्रोतसे

के वा न स्पृहयन्ति हन्त महसे गोपीजनप्रेयसे ॥ ६२ ॥

62. That wondrous Radiance which incarnated for the delight of the Gopikas, with the beautiful peacock-plume adorning its crest flooding the world with Its nectar-like flow of loveliness, in colour charmingly blue, moulded as it were out of Beauty's undiluted essence, appearing unto Goddess Lakshmi as delightful as the rainy season doth unto a lake, and abiding like a spring of nectar in the minds of those holy ones who can realise the beatitude by which they feel attracted—who indeed can help desiring (to come under the influence of) It ?

आपाटलाधर मधीरविलोलनेत्र-

मामोदनिर्भरित मद्भुतकान्तिपूरम् ।

आविस्मितामृत मनुस्मृतिलोभनीय-

मागुद्रितानन महो मधुरं मुरारेः ॥ ६३ ॥

63. Oh ! the sweet face of Murari, with its cherry lips, with its unsteady rolling eyes, wondrously lustrous and full of glee, and radiant with charming smiles, imprinted in my mind—the more it is thought of, the more enchanting doth it become.

जागृहि जागृहि चेत-
 शिराय चरितार्थता भवतः ।
 अनुभूयता मिदं मिदं
 पुरः स्थितं पूर्णनिर्वाणम् ॥ ६४ ॥

64. Awake ! Awake, my mind ! Thy long longed for object has been achieved. Here ! here ! in front of thee stands perfect Blissfulness incarnate ; do thou enjoy It !

चरणयो ररुणं करुणार्द्रयोः
 कचमरे बहुलं विपुलं दृशोः ।
 वपुषि मञ्जुल मञ्जनमेचके
 वयसि बाल महो मधुरं महः ॥ ६५ ॥

65. Reddish in Its two feet, wide in Its two eyes that overflow with compassion, dense in the growth of hair upon Its head, beautiful in Its frame that shines like black eye-paint, in age an infant—

how beautiful is the Radiance that has thus incarnated ?

मालाबर्हमनोज्ञकुन्तलभरां वन्यप्रसूनोक्षितां
 शैलेयद्रवक्लृप्तचित्रतिलकां लावण्यलक्ष्मीमयीम् ।
 लीलावेणुरवामृतैकरसिकां लावण्यलक्ष्मीमयीं
 बालां बालतमालनीलवपुषं वन्दे परां देवताम् ॥ ६६ ॥

66. The Divinity Supreme, that has appeared in the form of an infant blue-hued like the tender Tamala, moulded in the perfection of beauty, and delighting solely in the melody of Its own enchanting flute, Which adorned on Its crest by the flowerlike peacock-plume, standing in the midst of heaps of forest flowers, on Its forehead bearing a *tilaka* mark drawn with the dyes of hill-rocks, charms the minds of beholders eternally—unto It I bow.

गुरु मृदु पदे गूढं गुल्फे घनं जघनस्थले
 नळिन मुदरे दीर्घं बाहो विशाल मुरःस्थले ।
 मधुर मधरे मुग्धं वक्त्रे विलासि विलोचने
 बहु कचभरे वन्यं वेषे मनोज्ञ महो महः ॥ ६७ ॥

67. How charming is the Lustre incarnating in sylvan guise, and manifesting Itself most softly

in the feet, deep in the thighs, massive in the hind-loins, lotus-like in the navel, long-drawn in the arms, broad in the chest, sweet in the lips, artless in the mouth, lovely in the eyes, and on the crest dense-haired.

जिहानं जिहानं सुजानेन मौग्ध्यं
 दुहानं दुहानं सुधां वेणुनादैः ।
 लिहानं लिहानं सुदीर्घै रपाङ्गै-
 र्महानन्दसर्वस्व मेत नमस्तात् ॥ ६८ ॥

68. This wondrous One who is the precious wealth of the blessed Nanda, Who by His youth greatly enhances His beauty, by means of His flute-sounds greatly floods the worlds with sweetness, and by means of His long side-glances greatly captivates the hearts (of the beholders), — unto this One I bow.

लसद्बर्हापीडं ललितललितसोरवदनं
 भ्रमत्क्रीडापाङ्गं प्रणतजनतानिर्वृतिपदम् ।
 नवाम्भोदश्यामं निजमधुरिमामोदभरितं
 परै देवं वन्दे परिमिलितकेशोरकरसम् ॥ ६९ ॥

69. The Supreme Divinity I adore, that has manifested Itself in the beautiful guise of a Child,

which on Its head is adorned with a peacock-plume ; which bears a face full of sweet sweet smiles, and eyes full of rolling side-glances wherein the suppliant world finds supreme solace ; which is [dark-hued like the fresh clouds ; and which is] rapt in the melody of Its own flute-sounds.

सारस्यसामग्र्य मिवाननेन
माधुर्यचातुर्य मिव स्मितेन ।
कारुण्यतारुण्य मिवेक्षितेन
चापल्यसाफल्य मिदं दृशोर्मे ॥ ७० ॥

70. With Its face displaying as it were the fullness of Beauty, with Its smiles the perfection of loveliness, with Its glances the profundity of Grace,—This marvellous One has gratified the longing of my eyes !

यत्रवा तत्रवा देव
यदि विश्वसिम स्त्वयि ।
निर्वाण मपि दुर्वार-
मर्वाचीनानि किं पुनः ॥ ७१ ॥

71. Oh Lord, if ever, at any place, in any birth we happen to lodge our faith in thee, then is

Nirvana unattainable? what doubt is there of our getting other (lower) objects?

रागान्धगोपीजनवन्दिताभ्यां
योगीन्द्रभृङ्गेन्द्रनिषेविताभ्याम् ।
आताम्रपङ्केरुहविभ्रमाभ्यां
स्वामि न्यदाभ्या मय मञ्जलि स्ते ॥ ७२ ॥

72. Master! unto thy two feet lovely like a pair of red lotuses, before which the love-maddened *Gopis* bow, around which the hearts of the greatest *Yogis* swarm like bees, I fold my palms in supplication.

अर्थानुलापा न्व्रजसुन्दरीणा-
मकृत्रिमाणां च सरस्वतीनाम् ।
आर्द्राशयेन श्रवणाञ्चलेन
संभावयन्तं तरुणं गृणीमः ॥ ७३ ॥

73. I hail that Youth who with His ears listens and with His gracious mind grants the significant prayers of the guileless cowherdresses.

मनसि मम सन्निधत्तां
मधुरमुखा मन्थरापाङ्गा ।

करकलितललितवंशा

कापि किशोराकृता लहरी ॥ ७४ ॥

74. May that overflowing abundance of grace incarnating in Child-form, with beautiful face, and charming side-glances, bearing in Its hand the melodious flute, abide in my mind !

रक्षन्तु न शिक्षितपाशुपाल्या

बाल्यावृता बर्हिशिखावतंसाः ।

प्राणप्रियाः प्रस्तुतवेणुगीताः

शीतादृशोः शीतलगोपकन्याः ॥ ७५ ॥

75. May those manifestations of (Sri Krishna's) Grace protect us, which learnt how to tend the cows, which displayed the traits of childhood, bore on the crest the peacock-plume, sounded on the flute, appeared unto those around as dear as life, and with gracious eyes gratified the cravings of Gopikas !

स्मितस्तवकिताघरं शिशिरवेणुनादामृतं

मुहु स्तरळलोचनं मदकटाक्षमालाकुलम् ।

उरःस्थलविलीनया कमलया समालिङ्गितं

भुवस्तल मुपागतं भुवनदैवतं पातु नः ॥ ७६ ॥

76. May the God of all the worlds protect us who incarnated on earth with sweet lips smiling radiant, resonant with melodious flute-sounds, with rolling eyes overflowing with excessive compassion, clasping Whose broad chest stood the goddess Lakshmi.

नयनाम्बुजे भजत कामदुर्घ
हृदयाम्बुजे किमपि कारुणिकम् ।
चरणाम्बुजे मुनिकुलैकधनं
वदनाम्बुजे ब्रजवधूविभवम् ॥ ७७ ॥

77. Him whose lotus-eye grants to devotees whatever they desire, whose lotus heart overflows with compassion, whose lotus-feet form the sole wealth of holy sages, in whose lotus-mouth the *Gopikas* found their beautitude—may we worship Him !

निर्वासनं हन्त रसान्तराणां
निर्वाणसाम्राज्य मिवावतीर्णम् ।
अव्याजमाधुर्यमहानिधान-
मव्या इजाना मधिदैवतं नः ॥ ७८ ॥

78. That wondrous Divinity of Gokula which in Its capacity to delight surpassed all other

objects, which was verily the incarnation on Earth of supreme beatitude, which without any artificial adornments was yet the very perfection of Beauty—may It protect us ?

गोपीना मभिमतगीतवेषहर्षा-
दापीनस्तनभरनिर्भरोपगूढम् ।
केळीना मवतु रसै रूपास्यमानं
काळिन्दीपुलिनचरं परं महो नः ॥ ७९ ॥

79. That supreme Lustre, Which trod the sands of the Yamuna, Which, by Gopikas, maddened by Its enchanting guise and music, with swelling bosoms was clasped tightly and Which was worshipped by means of diverse love-sports—may It protect us !

खेलतां मनसि खेचराङ्गना-
माननीयमृदुवेणुनिस्वनैः ।
कानने किमपि नः कृतास्पदं
कालमेघकलहोद्वहं महः ॥ ८० ॥

80. May that Lustre Whose flute-sounds enchanted the ears of even the damsels of heaven, Which incarnate in colour like unto the black cloud, and roamed in the skirts of the forest,—may It sport in our minds !

एणीशाबविलोचनाभि रलसश्रोणीभरप्रौढिभि-
 वेणीभूतरसक्रमाभि रभित श्रेणीकृताभि वृतः ।
 पाणी द्वौ च विनोदयन् रतिपते स्तूणीशयै स्सायकै-
 र्वाणीना मपदं परं ब्रजजनक्षोणीपतिः पातु नः ॥ ८१ ॥

81. May He, the Ruler of the cowherd tribe who was quite beyond the reach of words, protect us, as He stood surrounded on all sides by love-maddened damsels with eyes bewitching like those of tender fawns, and with loins so well-developed as to enforce slow and gentle gait ; Who, accordingly afforded to Cupid such ample work as to necessitate his shooting with both hands.

कालिंदीपुलिने तमालनिविडच्छाये पुरःसंचर-
 ताये तोयजपत्रपात्रनिहितं दध्यन्न मभ्राति यः ।
 वामे पाणितले निधाय मधुरं वेणुं विषाणं कटि-
 प्रांते गात्रं विलोकय न्प्रतिकलं तं बाल मालोकये ॥

82. That (wondrous) Boy I behold (in contemplation) as He sat keeping in His left hand the sweet flute, and close to His waist the blow-horn, gazing at the cows all the time—sat under the dark shade of the Tamala tree, upon the sand-heaps of Yamuna, with ripplings, of water coursing

in front of Him ; and as He partook of the delicious rice-food mixed with curds served out to Him in a plate of lotus leaf.

य द्रोपीवदनेन्दुमंडन मभू त्कस्तूरिकापत्रकं
 य लक्ष्मीकुचशातकुंभकलशव्याकोश मिंदीवरम् ।
 य भिर्वाणनिधानसाधनविधौ सिद्धांजनं योगिनां
 त न्नः श्यामल माविरस्तु हृदये कृष्णाभिधानं महः ॥

83. What upon the foreheads of the moon-faced Gopis shone like Kasturi *tilaka*-mark, What upon the golden bosom of Goddess Lakshmi (incarnating as Rukmini) shone like a blossoming blue-lily,—What unto the great *Yogis* bent upon seeking the bliss of final emancipation became the magic eye-paint with which to discern— may That Radiance known as Krishna shine in our hearts!

फुल्लेंदीवरकांति मिंदुवदनं बर्हावतंसप्रियं
 श्रीवत्सांक मुदारकौस्तुभधरं पीतांबरं सुन्दरम् ।
 गोपीनां नयनोत्पलार्चिततनुं गोगोपसंघावृतं
 गोविंदं कलवेणुनादनिरतं दिव्यांगभूषं भजे ॥ ८४ ॥

84. I worship the Lord Govinda (Protector of the flock) as He stands surrounded by numberless cows and cowherds, enrapt in the magic sounds

of His flute, and decorated with precious ornaments; blue-hued like the blossoming lily, moon-faced, with the favourite peacock plume on His crest, bearing the *Srivatsa* mark as also the *Kaustubha* gem upon His breast, wondrous fair in His saffron garment,—I worship Him upon whose beautiful frame like flower-wreaths fell the blue eyes of the cowherdresses.

यन्नाभीसरसीरुहांतरपुटे भृंगायमाणो विधिः

यद्वक्षः कमलाविलाससदनं यच्चक्षुषी चेंद्विनौ ।

यत्पादाब्जविनिःसृता सुरनदी शंभोः शिरोभूषणं

यन्नामस्मरणं धुनोति दुरितं पाया त्स नः केशवः ॥

85. He, in the interior of Whose lotus-navel God Brahma (the creating Logos) shines like a bee; in Whose breast the Goddess Lakshmi finds Her sporting house; Whose eyes the Sun and the Moon are; from Whose lotus-feet the heavenly Ganga flowing down verily forms the precious adornment upon the head of God Siva;—May He, the holy Kesava, even the thought of Whose name dispels all sin, protect us !

रक्षंतु त्वा मसितजलजै रंजलिः पादमूले

मीना नाभीसरसि हृदये मारवाणा मुरारेः ।

हाराः कंठे हरिमणिमया वक्रपद्मे द्विरेफाः

पिञ्छाचूडा शिकुरनिचये घोषयोषित्कटाक्षाः ॥ ८६ ॥

86. May those glances of the (blue eyed) cowherdesses purify you, which cast at the foot of Murari (Sri Krishna) looked like a salutation (folding of palms) made of blue lotuses; which cast at His deep navel looked like (swimming) fish, and upon His chest like the flowery arrows of Cupid; which around His neck hung like a necklace of azure gems, over His lotus-mouth shone like bees, and upon His braided crest like the peacock's plume. †

दधिमथननिनादैः स्त्यक्तनिद्रः प्रभाते

निभृतपद मगारं बहुवीनां प्रविष्टः ।

मुखकमलसमीरैः राशु निर्वाप्य दीपान्

कबलितनवनीतः पातु गोपालबालः ॥ ८७ ॥

87. The cowherd Boy, who woke up very early by the noise of the churning of curds, with noiseless steps stealthily making His way into the homes of the cowherdesses, and there with the sweet breath of His lotus-face putting out the burning

† The cowherdesses being blue-eyed, their glances also were deep blue, and cast upon the various limbs of the Lord, suggest correspondingly various similitudes.

lamp, seized the butter and swallowed it—may He protect us !

प्रातः स्मरामि दधिषोषविनीतनिद्रं
निद्रावसानरमणीयमुखारविंदम् ।
हृद्यानवद्यवपुर्षं नयनाभिराम-
मुन्निद्रपद्मनयनं नवनीतचोरम् ॥ ८८ ॥

88. That wondrous Boy charming to the eyes, with limbs spotlessly beautiful, with lotus eyes just awakened from sleep on account of the noise of the churning of curds, and in half-sleepy state with a face most bewitching,—Him who in this guise stole away the butter, I do contemplate early every morning.

फुल्लहलकवर्तसकोलस-
द्गल्ल मागमगवीगवेषितम् ।
वल्लुवीचिकुरवासितांगुली-
पल्लवं कमपि वल्लवं भजे ॥ ८९ ॥

89. I adore that wondrous cowherd Whose tender finger-tips ply fragrantly with the curls on the heads of cowherdresses, Whose cheeks are adorned with red lotuses hanging from over His ears—Whom indeed the words of the holy Veda eternally seek !

स्तेर्य हरे हरति यन्नवनीतचौर्य
 जारत्व मस्य गुरुतल्प कृतापराधम् ।
 हत्यां दशाननहति र्मधुगानदोषं
 यत्पूतनास्तनपयः स पुनातु कृष्णः ॥ ९० ॥

90. He, by recounting Whose butter-stealing one is absolved from, the theft; by recounting Whose illicit amours (with the cowherdresses) one is absolved from adultery with one's own *Guru's* wife; by recounting Whose glory as the slayer of the ten-headed Ravana one is absolved from murder; and by recounting Whose drinking out the life of Putana one is absolved from the sin of drinking intoxicating liquor—may He, the Lord Krishna save us!

मार मावस मदीयमानसे
 माधवैकनिलये यदृच्छया ।
 श्रीरमापति रि हागमे दसौ
 कः सहेत निजवेशमलैषनम् ॥ ९१ ॥

91. Do not Oh! Cupid desire to live in my mind; for it has been made the dwelling-house exclusively of Madhava (Sri Krishna); and when He, the Lord of the Goddess Lakshmi comes here,

How can He permit tresspass into His own house
(by Thee) ?

आकुंचितं जानु करंच वामं
न्यस्य क्षितौ दक्षिणहस्तपद्मे ।
आलोकयंतं नवनीतखंडं
बालं भजे कृष्ण मुपानतांगम् ॥ ९२ ॥

92. Placing His left knee folded, as also His left hand, on the ground, and with bent frame beholding the butter in His right lotus-like palm—Him, the wondrous Boy in this bending posture I adore.

जानुभ्या मभिधावन्तं
पाणिभ्या मतिसुन्दरम् ।
सुकुण्डलालकं बालं
गोपालं चिन्तये दुषः ॥ ९३ ॥

93. Early in the morning one should contemplate on the Child-form of Gopala adorned with beautiful ear-rings and curls, as He crawls upon His hands and knees in manner bewitching.

विहाय कोदण्डशरी मुहूर्तं
गृहाण पाणौ मणिचारु वेशुम् ।

मायूरबह्वच निजोत्तमाङ्गे

सीतापते त्वां प्रणमामि पश्चात् ॥ ९४ ॥

94. Oh ! Lord of Sita do Thou abandon the bow and the arrow (which as Rama Thou didst bear in Thy hands) and in Thy hand take up the wondrous be-gemmed flute ; and on Thy crest do Thou wear the peacock plume (not the warrior's helmet) ; and then I shall bow unto Thee. *

अयं क्षीराम्भोधेः पति रिति गवां पालक इति

श्रितोऽस्माभिः क्षीरोपनयनधिया गोपतनयः ।

अनेन प्रत्यूहो व्यरचि सततं येन जननी-

स्तना दप्यस्माकं सकृदपि पयो दुर्लभ मभूत् ॥ ९५ ॥

95. By us in the hope of obtaining milk this Sri Krishna has been worshipped as the Lord of the ocean of Nectar, as the Ruler of cows un-numbered : and yet by Him a bar has been laid against our desire : for, henceforth (through our

* The Poet's devotion is all for the Lord as Sri Krishna. Therefore, when the Lord appears in the guise of Rama bearing the bow and arrow, he prays to the Lord to reappear as Sri Krishna : for the poet's beloved God is Venugopala, not Kodanda-Rama.

becoming the devotees of Sri Krishna) the very milk of the Mother's breast is denied to us. ‡

हस्त माक्षिप्य यातोऽसि
बलात्कृष्ण कि मद्भुतम् ।
हृदया यदि निर्यासि
पौरुषं गणयामि ते ॥ ९६ ॥

96. My clasping hand Oh Krishna ! Thou hast shaken off, by sheer force, and hast gone away : what is the wonder in this (in your forcibly wrenching your hand from a woman's grasp) ? If from my heart Thou canst get away then I shall count you to be really manly ! *

तमसि रवि रि वोद्य न्मज्जता मम्बुराशौ
प्लव इव तृषितानां स्वादुवर्षाव मेघः ।
निधिरिव विधनानां दीर्घतीव्रामयानां
भिषगिव कुशलं नो दातु मायातु शौरिः ॥ ९७ ॥

‡ i.e. No more are we to be born on earth, and suck any mother's milk. The Lord has granted to us the nectar of *Jnana*, through which we are liberated from all *samsara*—birth and death ; and so no more all we be born and taste any mother's milk.

* This is supposed to be the loving rebuke of a *Gopika* who has been physically separated from Sri Krishna.

97. He who unto those immersed in darkness (ignorance) flashes forth like the Sun (of knowledge); Who unto those that are being drowned in the floods (of *samsara*) appears like the (saving) boat; unto those who are overcome with thirst (after Moksha) like the cloud that showers sweet drops; like a store of wealth unto the impoverished; and unto those suffering from long and terrible disease (of the world) like unto a physician—may He, the offspring of Surasena, come and grant unto us all weal.

कोदण्डं मसृणं सुगन्धि विशिखं चक्राब्जपाशाङ्कुशं
हैमीं वेणुलतां करैश्च दधतं सिन्दूरपुञ्जारुणम् ।
कन्दर्पाधिकसुन्दरं सितमुखं गोपाङ्गनावेष्टितं
गोपालं मदनाधिपं त मभजं त्रैलोक्यरक्षामणिम् ॥ ९८ ॥

98. Him who, more charming than Man-matha, in His hands bears the tender bow and fragrant shafts, as also the conch and the disc, and the rope, and the golden flute—who stands red-hued like a heap of red powder, with sweet smiling face, surrounded by *Gopika* damsels—Him, the cowherd Lord, Lord of Cupid as well, Protector of the three worlds—Him have I worshipped.

सायङ्काले वनान्ते कुसुमितसमये सैकते चन्द्रिकायां
 त्रेलोक्याकर्षणाङ्गं सुरनरगणिकामोहनापाङ्गमूर्तिम् ।
 सेव्यं शृङ्गारभावैर्नवरसभरितैर्गोपकन्यासहस्रै-
 र्वन्देऽहं रासकेळीरत मतिसुभगं वश्यगोपालकृष्णम् ॥

99. The fascinating Gopala Krishna, as at eventide, on the skirts of the forest, at the blossoming time of flowers, in the flooding moonlight, with limbs whose beauty charms the three worlds, and in guise that tempts the minds of courtesans of heaven and earth, He stands surrounded by myriads of cowherd maidens, their hearts filled with the nine-fold flavours of Art, of Love—Him the supremely beautiful Lord I adore as thus He stands rapt in the bliss of Rasalila * and thus becomes accessible (to all true devotees).

कदम्बमूले क्रीडन्तं
 बृन्दावननिवेशितम् ।
 पद्मासनस्थितं वन्दे
 वेणुं गायन्त मच्युतम् ॥ १०० ॥

* The wondrous sport in which the one *Paramatma* and the many *Jivatmas* realise the highest *Rasa* or bliss of spiritual unison.

100. I adore the unfailing Lord who, entering the forest of Brindavan, stands at the foot of the Kadamba tree and sports; and seated in "the lotus-fold posture" plays upon the flute.

बालं नीलाम्बुदाभं नवमणिविलसत्किङ्किणीजालवद्ध-
 श्रीणीजङ्घान्तयुग्मं विपुलरुनखप्रोल्लसत्कण्ठभूषम् ।
 फुल्लाम्भोजाभवक्त्रं हतशकटमरुत्पूतनाद्यं प्रसन्नं
 गोविन्दं वन्दितेन्द्राद्यमरवर मजं पूजये द्वासरादौ ॥

101. At dawn of day we should worship the unborn (eternal) Govinda Who is worshipped by Indra and all the other Gods; worship Him in the guise of the cloud-hued Boy adorned around his waist and over His loins with a golden band set with precious stones and tiny bells; worship Him Who wears around His neck a string of tiger's claws, and Whose face shines like the full-blown lotus; Who out of grace (to His devotees) slew those dread demons that appeared in the form of the Cart, of the Wind, of the nurse Putana, and the like.

वन्द्यं देवैर्मुकुन्दं विकसितकुरुविन्दाभ मिन्दीवराक्षं
 गोगोपीवृन्दवीतं जितरिपुनिवहं कुन्दमन्दारहासम् ।

नीलग्रीवाय्यपिञ्छग्रथनसुविलसत्कुन्तलं भानुमन्तं
देवं पीताम्बराढ्यं यज यज दिनशो मध्यमाह्ने रमायै ॥

102. Worship, worship at mid-day, for obtaining true wealth, the radiant Mukunda (Sri Krishna as bestower of highest salvation) clad in saffron robes and adored by all the gods; Who, having destroyed all enemies, stands surrounded by countless cows and cowherdesses, shining in hue like precious stones, lotus-eyed, sweet-smiling, and bearing on His crest the plume of the peacock.

चक्रान्तध्वस्तवैरिव्रज मजित मपास्तावनीभार माद्यै-
रावीतं नारदाद्यै मुनिभि रभिनुतं तत्त्वनिर्णीतिहेतोः ।
सायाह्ने निर्मलाङ्गं निरुपमरुचिरं चिन्तये नीलभासं
मन्त्री विश्वोदयस्थित्यपहरणपदं मुक्तिदं वासुदेवम् ॥

103. At eventide, chanting the Lord's name, one must contemplate on Vasudeva, the bestower of salvation, the primal cause of the birth and progress and dissolution of the universe, in form blue-hued, spotless-limbed, in beauty unparalleled, Who has rid the earth of her load (of evil-doers), having destroyed with His flaming disc all enemies, being Himself invincible, as He stands surrounded

by the highest Gods and by divine sages like Narada who seek to be instructed in the supreme Truth.

कोदण्ड मैक्ष्व मखण्ड मिषुं च पौष्पं
चक्राब्जपाशसृणिकाञ्चनवंशनाळम् ।
बिभ्राण मष्टविधबाहुभि रक्वर्णं
ध्याये द्धरिं मदनगोपविलासवेषम् ॥ १०४ ॥

104. Worship in meditation the wondrous Hari who puts on the guise of a charming cowherd, and appears like unto Cupid with eight hands bearing the unbroken sugarcane bow, the flowery shaft, the disc, and the conch, and the rope, and the spear-head, as also (with two of the hands) the golden flute, and shines red like unto the Sun.

अङ्गुळ्या कः क्वाटं प्रहरति ? कुटिले ! माधवः ; किं वसन्तो ?
नो चक्री ; किं कुलालो ? नहि धरणिधरः ; किं द्विजिह्वः फणीन्द्रः ? ।
नाहं घोराहिमर्दी ; किमसि खगपति ? नोहरिः ; किं कपीन्द्रः ?
इत्येवं गोपकन्याप्रतिवचनजितः पातु व श्चक्रपाणिः ॥ १०५ ॥

105. "Who taps the door with his finger ?"
"Thou crooked (naughty) girl ! it is Madhava."—
"Who ? Summer ?" "No ! the wielder of the

disc (wheel) !” “ Who ? the potter ? ” “ No ! the bearer of the earth ! ”—“ Who ? the double-tongued King of Serpents ? ” “ No ! I am the vanquisher of the terrible serpent (Kaliya) ! ”—“ Oh ! art thou the King of birds ? ” “ No ! I am Hari ! ”—“ What ? the chief of Monkeys ? ”—May he that bears the disc in His hand, and was in conversation thus overcome by the cowherd damsel—May He protect us ! *

राधामोहनमन्दिरा दुपगत चन्द्रावली मूचिवान्
 राधे क्षेम मयेऽस्ति तस्य वचनं श्रुत्वाऽह चन्द्रावली ।
 कंस क्षेम मये विमुग्धहृदये कंसः क दृष्टस्त्वया
 राधा केति विलज्जितो नतमुखः सेरो हरिः पातु वः ॥

106. As Hari (one day) came out of the fascinating home of Radha (His mind full of his amours with her), He (met and) told Chandravali “ Oh ! my dear Radha ! art thou well ? ” and Chandravali hearing His words spoke in return “ art thou well, Oh Kamsa ? ”—Then He : “ Oh ! thou silly girl ! where was Kamsa seen by thee (whom I had already slain) ? ” and she : “ Where

* This is supposed to be a sally of words between a cowherd damsel and Sri Krishna. Note the double meaning of, and hence the pun upon the words *Madhava*, *Chakri*, *Dharanidhārā*, *Hari*, etc.

was Radha seen, pray ?"—At these words, as He smiled and bent His head abashed, May He protect us. †

या प्रीति विंदुरार्पिते मुररिपो कुन्त्यर्पिते यादृशी
या गोवर्धनमूर्ध्नि या च पृथुके स्तन्ये यशोदार्पिते ।
भारद्वाजसमर्पिते शबरिकादत्तेऽधरे योषितां
या प्रीति मुनिपत्नि भक्तिरचितेऽप्यत्रापि तां तां कुरु ॥

107. What pleasure (out of Thy boundless grace) Oh Thou destroyer of Mura ! Thou didst evince in the offering placed before thee by Vidura, what pleasure in the offering by Kunti; what on the crest of Govardhana mountain (when thou didst shelter thy devoted followers and the cows from the wrath of Indra); what again in the fried and beaten grain (offered to Thee by Kuchela); what joy Thou didst feel while sucking at the breast of Yasoda; what pleasure Thou didst experience at the feast of Bharadwaja; what joy at the (humble) offering of Sabari, and over the lips of the (cowherd) damsels; what favour in the devoted offering of the Brahmanas' wives—that same pleasure, and joy and favour do Thou Oh Lord ! evince in this (my poor offering of verse.)

† This also is an imaginary conversation between Sri Krishna and Chandravali, one of His consorts.

कृष्णानु स्मरणादेव पापसङ्घातपञ्जरः ।

शतधा भेद मायाति गिरि वज्रहतो यथा ॥ १०८ ॥

तृतीयाश्वासः

॥ श्रीकृष्णकर्णामृतम् ॥

समाप्तम् ॥

108. At the very thought of Krishna the cage (prison) forged by sin, like a hill battered by adamant, breaks into a hundred pieces.

Thuse endeth the third canto of Krishna Karnamrita composed by poet Lîlâsuka.

—

कृष्णकर्णामृतश्लोकानां वर्णानुक्रमसूची.



श्लोकाद्यपादः	आश्वास	श्लोक	श्लोकाद्यपादः	आश्वास	श्लोक
अखण्डनिर्वाण	1	98	अन्तर्गृहे कृष्णं	2	51
अखिलभुवनैक	1	89	अपहसितसुधा	3	44
अग्रे दीर्घतरोऽयं	2	43	अपाङ्गरेखाभिरभंगु	1	10
अग्रे समप्रयति	1	60	अपि जनुषि परस्मिन्	2	9
अङ्कुरितस्फेरदशा	3	45	अभिनवनवनीत	2	1
अङ्गना मङ्गना	2	35	अमुनाऽखिलगोप	2	16
अङ्गुळ्यग्रैररुण	2	5	अमून्यधन्यानि	1	41
अङ्गुळ्या कः कवाटं	3	105	अंसालम्बितवाम	2	101
अश्रितपिच्छा	2	77	अयं क्षीराम्भोधेः	3	95
अतन्त्रितत्रिजगदपि	3	4	अयि परिचिनु चेतः	2	10
अतिभूमि मभूमि	3	38	अयि मुरळि मुकुन्द	2	11
अत्यन्तबालमतसी	2	19	अरण्यानामार्द्र	2	49
अधरबिम्बविडम्बित	2	13	अरुणाधरामृत	3	17
अधरे विनिवेश्य वंश	2	14	अर्थानुलापा न्व्रज	3	73
अधीरबिम्बाधर	1	36	अलसविलसन्मुग्ध	3	56
अधीर मालोकितं	1	27	अवताराः सन्त्वन्ये	2	84
अनन्यसाधारण	3	32	अव्याजमञ्जुल	1	15
अनुगतममरीणां	3	51	अश्रान्तस्मितमरुणा	1	44
अनुचुम्बतामविचलेन	3	41	अस्ति स्वस्तरुणी	1	2

श्लोकाद्यपादः	आश्रयः	श्लोकः	श्लोकाद्यपादः	आश्रयः	श्लोकः
अस्ति स्वस्त्ययनं	3	1	ईशानदेवचरणा	1	110
अस्तोकस्मितभर	1	28	उत्तुङ्गस्तनमण्डल	2	63
अहिमकरकरनिकर	1	51	उदारमृदुलस्मित	3	11
आकुंचितं जानु	3	92	उपासतामात्म	2	54
आकृष्टे वसनाञ्चले	2	104	उर्व्यां कोपि महीधरो	2	105
आचिन्वान महन्यह	1	86	उलूखलं वा यमिनां	2	56
आताम्रपाणि	2	46	एणीशाबविलोचना	3	81
आताम्रायत	3	29	एते लक्ष्मणजानकी	2	69
आनन्देन यशोदया	2	53	एषु प्रवाहेषु स एव	3	34
आनम्रामक्षितभ्रुवो	1	54	ओष्ठं जिघ्रन्	2	68
आन्दोलिताग्रभुज	1	70	ओष्ठं मुञ्च हरे	2	70
आपाटलाधर मघीर	3	63	कदम्बमूले क्रीडन्तं	3	100
आपादमाचूडं	3	52	कदा नु कस्यां नु	1	63
आभ्यां विलोचनाभ्यां	1	43	कदा वा कालिन्दी	1	26
आमुक्तमानुष	3	6	कन्दर्पकण्डूलकटाक्ष	3	21
आमुग्धमर्धनयनाभ्यां	1	19	कन्दर्पप्रतिमल्ल	3	5
आमूलपल्लवित	3	47	कमनीयकिशोर	1	7
आयामेन दृशोः	3	60	करकमलदरदलित	1	52
आरूढवेणुतरुणा	3	31	करारविन्देन	2	57
आर्द्रावलोकितदया	1	67	करिणामलङ्घ्यगति	3	3
आलोललोचनविलोकित	1	39	करौ शरदुदञ्चिता	1	85
इत्थं व्याहृतपूर्व	2	69	कर्णलम्बितकदम्ब	2	31

श्लोकाद्यपादः	आध्यास	श्लोक	श्लोकाद्यपादः	आध्यास	श्लोक
कलकणितकङ्कणं	1	20	कोदण्डं मसृणं	3	98
कलशनवनीत	2	80	कोदण्ड मैक्षवमखण्ड	3	104
कस्तूरीतिलकं	2	108	क्वापि वीणाभि	2	37
कस्त्वं बाल बला	2	81	खेलतां मनसि	3	80
कान्ताकचग्रहण	1	90	गळद्रीडा लोला	1	101
कामं सन्तु सहस्रशः	1	99	गायन्ति क्षणदा	2	100
कारुण्यकर्बुरकटाक्ष	1	25	गोधूळिधूसरितको-	2	26
कालिन्दीपुलिने तमाल	3	82	मलकुन्तलाग्रं		
कालिन्दीपुलिनोदरेषु	2	60	गोधूळिधूसरितको-	2	44
किङ्किणिकिणिकिणि	2	75	मलगोपवेपं		
किञ्चित्कुञ्चित	2	62	गोपालाजिरकर्दमे	2	82
किमिव शृणुमः कस्य	1	42	गोपीनामभिमत	3	79
किशोरवेषेण	3	42	घोषप्रघोषशमनाय	2	23
कुरु भृदु पदे गूढं	3	67	घोषयोषिदनुगीत	3	13
कुसुमशरशरसमर	1	53	चक्रान्तध्वस्तवैरि	3	103
कृष्णानमेतत्पुनरुक्त	1	83	चरणयो ररुणं	3	65
कृष्णानुस्मरणादेव	3	108	चातुर्यैकनिधान	1	3
कृष्णेनाम्ब गतेन	2	64	चापल्यसीम चपला	1	73
कृष्णे हत्वासिचय	2	8	चारुचन्द्रावली	2	38
केकिकेकादृता	2	36	चारुचामीकरा	2	40
केयं कान्तिः	1	94	चिकुरं बहुलं विरलं	1	61
कैलासो नवनीतति	2	61	चित्रं तदेतच्चरणा	1	88

श्लोकाद्यपादः	आश्रयः	श्लो	श्लोकाद्यपादः	आश्रयः	श्लो
चिन्तामणिर्जयति	1	1	त्ययिप्रसन्ने	2	99
जगत्तथैकान्त	3	24	दधिमथननिनादैः	3	87
जगदादरणीयजार	2	17	दिष्ट्या बृन्दावन	3	53
जननान्तरेपि जगदेक	3	39	दूराद्विलोकयति	1	79
जयजयजयदेव	1	108	देवकीतनय	2	29
जयति गुहशिखीन्द्र	3	54	देवक्या जठरा	2	96
जागृहि जागृहि	3	64	देवः पायात्पयसि	2	3
जानुभ्यामभि	3	93	देवबिलोकसौभाग्य	1	103
जिहानं जिहानं	3	68	धेनुपालदयिता	1	76
जीयादसौ शिखि	3	59	नखनियमितकण्डू	2	47
तत्कैशोरं तच्चवक्त्रा	1	55	नमस्तस्मै यशोदायाः	2	83
तत्त्वन्मुखं कथ	1	96	नयनाम्बुजे भजत	3	77
तदिदमुपनतं तमाल	1	72	नाद्यापि पश्यति	1	93
तदेतदाताम्र	1	84	निखिलभुवनलक्ष्मी	1	12
तमसि रविरिवोद्य	3	97	निखिलागममौलि	3	10
तरुणारुणकरुणामय	1	18	निधि लावण्यानां	2	45
तुभ्यं निर्भरहर्ष	1	109	निबद्धमुग्धाञ्जलि	1	30
नृष्णातुरे चेतसि	3	9	निर्वासनं हन्त	3	78
तेजसेस्तु नमो	1	75	निसर्गसरसाधरं	3	35
तेते भावाः सकल	3	7	नृत्यन्तमत्यन्त	2	66
त्रिभुवनसरसाभ्यां	1	80	परामृश्यं दूरे	1	48
त्वच्छैशवंत्रिभुवनाद्भुत	1	32	परिपालय नः कृपा	1	62

श्लोकाद्यपादः	आश्रयः	श्लो	श्लोकाद्यपादः	आश्रयः	श्लो
पर्याकुलेन नयना	3	20	बालं नीलाम्बुदाभं	3	101
पर्याचितामृतरसानि	1	33	बालिकातालिका	2	41
पल्लवारुणपाणि	1	9	बालोपिनील	2	73
पशुपालबाल	1	71	बालोपिशैलोद्धरण	2	72
प्रह्लादभागधेयं	2	78	बालोयमालोल	1	69
पाणौ पायस	2	74	बृन्दावनद्रुमतलेषु	2	21
पाणौ वेणुः प्रकृति	3	30	भक्तिस्त्वयि स्थिरः	1	107
पादौ पादविनिर्जिता	1	58	भवनं भुवनं	1	102
पारिजातं समुद्धृत्य	2	42	भावेन मुग्धचपलेन	1	35
पिच्छावतंसरचनोचित	1	31	भासतां भवभयैक	2	30
पीठे पीठनिषण्ण	2	97	मणिनूपुरवाचालं	1	16
पुरः प्रसन्नेन मुखेन्दु	1	34	मदमयमदमय	2	91
प्रकृतिरवतु नो	3	43	मदशिखण्डिशिखण्ड	1	8
प्रणय परिणता	1	13	मधुरतरस्मितामृत	1	5
प्रातः स्मरामि	3	88	मधुरं मधुरं वपु	1	91
प्रेमदं च मे कामदं	1	104	मधुरमधरबिम्बे	1	64
फुल्लहल्लकवतंस	3	89	मधुरमन्दशुचि	3	55
फुलेन्दोवरकान्ति	3	84	मधुरिमभरिते	3	27
बहुलचिकुरभारं	1	46	मधुरैकरसं वपुः	3	19
बहुलजलदछाया	1	47	मध्ये गोकुल	2	85
बर्हनाम विभूषणं	1	59	मनसि मम सन्निधत्तां	3	74
बर्होत्तसविलासि	1	4	मन्दं मन्दं मधुर	2	6

श्लोकाद्यपादः	आश्वस	श्लो	श्लोकाद्यपादः	आश्वस	श्लो
मन्दारमूले मदना	1	100	मौलि मालामिल	2	39
मम चेतसि स्फुरतु	1	17	मौलिश्चन्द्रकभूषणा	1	57
मयि प्रयाणाभिमुखे	3	37	मौलौमायूर	2	92
मयि प्रसादं मधुरैः	1	29	यज्ञैराजिमहे	2	98
मल्लैः शैलेन्द्र	2	102	यत्रवा तत्रवा	3	71
मातः किं यदुनाथ	2	59	यद्रोपीवदनेन्दु	3	83
मातर्नातः परमनुचितं	2	4	यद्रोमरन्ध्र	2	27
माधुर्यवारिधिमदा	1	14	यद्वेणुश्रेणि	2	95
माधुर्यादपि मधुरं	1	65	यन्नाभीसरसीरुहा	3	85
माधुर्येणद्विगुणशिशिरं	1	74	यस्मिन्नृत्यतियस्य	3	16
माधुर्येण विजृम्भन्तां	1	105	यस्यात्मभूतस्य	2	110
मा यात पान्थाः	2	34	यानित्वच्चरितामृतानि	1	106
मार मावस मदीय	3	91	या प्रीतिर्विदुरार्पिते	3	107
मारः स्वयं नु मधुर	1	68	यावन्न मे निखिल	1	37
माला बर्हमनोज्ञ	3	66	यावन्न मे नरदशा	1	38
मुकुलायमाननयना	1	6	यासां गोपाङ्गनानां	2	94
मुखारविन्दे	3	23	या शेखरे श्रुतिगिरां	2	18
मुनिश्रेणीवन्द्यं	3	40	यां दृष्ट्वा यमुनां	2	2
मुरलिनिनद	2	88	रक्षन्तु त्वामसित	3	86
मुरारिणौवारि	2	93	रक्षन्तु नः शिक्षित	3	75
मृगमदपङ्कसङ्गर	3	46	रत्नस्थले जानुचरः	2	52
मृदुक्कणन्नूपुर	1	77	रागान्धगोपीजन	3	72

कृष्णकर्णामृतश्लोकानां वर्णानुक्रमसूची

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श्लोकाद्यपादः	आश्रयः	श्लोकाद्यपादः	आश्रयः
राधाकेलिकटाक्ष	3 57	वयमेते विश्वसिमः	3 25
राधा पुनातुजगद्	2 25	वरमिममुपदेश	2 28
राधामोहनमन्दिरा	3 106	विक्रेतुकामाकिल	2 55
राधाराधित	3 2	विदग्धगोपाल	2 50
रामो नाम बभूव	2 71	विरणन्मणिनूपुरं	3 48
लभं मुहुर्मनसि	1 50	विश्वोपप्लवशमनैक	1 56
लसद्ब्रह्मपीडं	3 69	विहाय कोदण्डशरौ	3 91
लक्ष्मीकलत्रं ललिता	2 90	वेणीमूले विरचित	2 7
लावण्यवीचीरचिता	3 18	व्यत्यस्तपादमवतंस	2 22
लीलया ललितया	3 14	व्रजजनमदयोषि	3 12
लीलाटोपकटाक्ष	3 22	व्रजयुवतिसहाये	2 48
लीलाननाम्बुज	1 49	शम्भो स्वागतं	2 58
लीलायताभ्यां रस	1 45	शरणमशरणानां	3 49
लोकांनुन्मदयन्	2 109	शरणागतव्रज	3 23
वक्षःस्थले च विपुलं	1 66	शिशिरीकुरुतेकदानु	1 24
विचित्रपत्राङ्कुर	1 22	शुश्रूषसे यदि वचः	1 97
वत्सजागृहि	2 67	शृङ्गाररससर्वस्वं	1 92
वत्सपालचरः	3 26	शैवा वयं नखलु	2 24
वदने नवनीत	2 15	श्रीमद्ब्रह्मशिखण्ड	3 62
वदनेन्दुविनिर्जितः	1 95	स कोपि बालः	3 36
वन्दे मुरारेश्वरणा	3 15	सजलजलदनीलवल्लवी	2 12
वन्द्यं देवैर्मुकुन्दं	3 102		

श्लोकाद्यपादः	अध्यासः	श्लोकः	श्लोकाद्यपादः	अध्यासः	श्लोकः
सजलजलदनीलं दर्शितो	2	86	स्कन्धावारसदो	3	61
सन्ध्यावन्दनभद्र	2	106	स्तेयं हरेर्हरति	3	90
समुच्छ्वसितयौवनं	1	87	स्तोकस्तोकनिरुद्धमान	1	21
सम्बाधे सुरभीणां	2	76	स्मितललितकपोलं	2	87
सरसगुणनिकायं	2	89	स्मितस्तवकिताधरं	3	76
सर्वज्ञत्वे च मौग्ध्ये	1	82	स्मितस्नुतसुधा	3	58
साचि सञ्चलित	2	32	स्यन्दने गरुड	2	33
सारस्यसामग्र्यमिवा	3	70	स्वाती सपत्नी	2	65
सार्थं समृद्धैरमृता	1	23	संविष्टो मणि	2	103
सायङ्काले वनान्ते	3	99	संसारे किं सारं	2	79
साष्टाङ्गपातमभि	3	33	हस्तमाक्षिप्य	3	96
सुकृतिभिरादृते	3	8	हस्ताङ्घ्रिनिकणित	2	20
सुव्यक्तकान्तिभर	3	50	हृदयेमम हृद्यविभ्रमा	1	11
सोऽयं मुनीन्द्रजन	1	81	हे गोपालक	2	107
सोऽयं विलासमुरली	1	78	हे देव हे दयित	1	40

